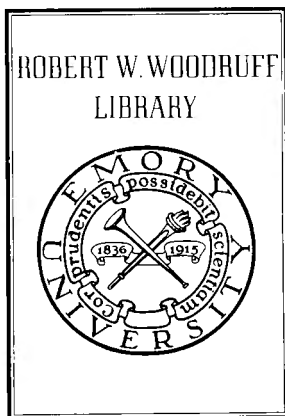




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# NORTH. ITALY

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**NORTHERN  
I T A L Y,**  
AS FAR AS  
**LEGHORN, FLORENCE AND ANCONA,**  
AND THE  
**ISLAND OF CORSICA.**

---

**HANDBOOK FOR TRAVELLERS**

BY

**K. BÆDEKER.**

With 6 Maps and 20 Plans.

COBLENZ:

KARL BÆDEKER.

1868.

LONDON:

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"Go, little book, God send thee good passage,  
And specially let this be thy prayere  
Unto them all that thee will read or hear,  
Where thou art wrong, after their help to call,  
Thee to correct in any part or all."

CHAUCER.

## PREFACE.

The object of the present handbook, like that of the editor's other works of the same description, is to render the traveller as independent as possible of the services of guides, valets-de-place and others of the same class, to supply him with a few remarks on the progress of civilization and art among the people with whom he is about to become acquainted, and to enable him to realize to the fullest extent the enjoyment and instruction of which Italy is so fruitful a source.

The handbook is, moreover, intended to place the traveller in a position to visit the places and objects most deserving of notice with the greatest possible economy of time, money and, it may be added, temper; for in no country is the traveller's patience more severely put to the test than in some parts of Italy. The editor will endeavour to accompany the enlightened traveller through the streets of the Italian towns, to all the principal edifices and works of art; and to guide his steps amidst the exquisite scenery in which Italy so richly abounds.

With a few very trifling exceptions, the entire book is framed from the editor's *personal experience*, acquired at the places described. As, however, infallibility cannot be attained, the editor will highly appreciate any *bonâ fide* information with which travellers may favour him. That already received, which in many instances has been most serviceable, he gratefully acknowledges.

The Maps and Plans, the result of great care and research, will abundantly suffice for the use of the ordinary traveller. The inexperienced are strongly recommended, when steering their course with the aid of a plan, before starting, to mark with a coloured pencil the point

for which they are bound. This will enable them to avoid many a circuitous route. Travellers who desire a more minute acquaintance with Northern Italy will find the following excellent maps most serviceable: *Kiepert's Special Map of N. and Central Italy*, pub. by D. Reimer, Berlin, 1860 (scale 1: 800,000; price 1<sup>1</sup>/<sub>3</sub> Thlr., or 5 fr.); Nos. IV. (S. Switzerland, Savoy and Piedmont), V. (S.E. Switzerland, S. Tyrol, Lombardy and Venice), VII. (S.E. France, Sardinia, Nice, Genoa) and VIII. (Parma, Modena, Emilia, Tuscany) of *G. Mayr's Atlas of the Alps*, mounted 2 Thlr. each, admirably executed, scale 1:450,000.

Altitudes are given in Parisian feet (1 Par. ft. = 1<sup>1</sup>/<sub>15</sub> Engl. ft.)

Distances are generally given in English miles. The Italian "miglia" varies in different districts. Approximately it may be stated that 1 Engl. M. = <sup>6</sup>/<sub>7</sub> Ital. migl. = 1<sup>1</sup>/<sub>14</sub> Roman migl.

Railway, Diligence and Steamboat Time-tables. The most trustworthy are contained in the "*Guida-Orario ufficiale di tutte le strade ferrate d'Italia contenente anche le indicazioni dei Piroscafi* (steamboats), *Corrieri, Diligence*" etc., with map, published at Milan (price 40 c.).

Hotels. In no country does the treatment which the traveller experiences at hotels vary so much as in Italy, and attempts at extortion are probably nowhere so outrageous. The asterisks are therefore to be regarded as indicating those hotels which the editor believes to be *comparatively* respectable, clean and reasonable. The average charges stated in the handbook will at least enable the traveller to form a fair estimate of the demands which can be justly made.

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### Abbreviations.

M. = Engl. mile; hr. = hour; min. = minute; r. = right; l. = left; N. = north, northwards, northern; S. = south etc.; E. = east etc.; W. = west etc.; R. = room; B. = breakfast; D. = dinner; A. = attendance; L. = light.

### Asterisks

denote objects deserving of special attention.

## INTRODUCTION.

"Thou art the garden of the world, the home  
Of all Art yields, and Nature can decree;  
Even in thy desert, what is like to thee?  
Thy very weeds are beautiful, thy waste  
More rich than other climes' fertility,  
Thy wreck a glory, and thy ruin graced  
With an immaculate charm which cannot be defaced."

Byron.

From the earliest ages down to the present time Italy has ever exercised a powerful influence on the denizens of more northern lands, and a journey thither has often been the fondly cherished wish of many an aspiring traveller. At the present day this wish may be gratified with comparative facility. A great network of railways now overspreads the entire peninsula, and even the more remote towns may be visited with little sacrifice of time. Northern Italy, more especially, with Milan, Venice and Genoa, is of very easy access to travellers in Switzerland and the Tyrol; and, although its attractions are doubtless inferior to those of Florence, Rome and Naples, it is replete with interest and instruction for the ordinary traveller, as well as for those whose object is scientific research. Rapidity of locomotion is not, however, the sole advantage which has been attained since that period. A single monetary system has superseded the numerous and perplexing varieties of coinage formerly in use; the annoyances inseparable from passports and custom-houses, with which the traveller was assailed at every frontier, and even in many an insignificant town, have been greatly mitigated; and energetic measures have been adopted in order to put an end to the extortions of vetturini, facchini and other members of this irritating class.

### I. Travelling Expenses. Monetary System.

The cost of a tour in Italy depends of course on the traveller's resources and habits. Generally it may be stated that the expenses need not exceed those incurred in the more frequented parts of the continent. The average expenditure of a single tra-

veller may be estimated at 25 fr. per diem, or about half that sum when a prolonged stay is made at one place. Those who are acquainted with the language and habits of the country may succeed in reducing their expenses to still narrower limits.

In the Kingdom of Italy the French monetary system is now universal. The franc (lira or franco) contains 100 centesimi: 1 fr. 25 c. = 1 s. = 10 silbergroschen = 35 S. German kreuzer = 50 Austrian kreuzer. The silver coins in common circulation are Italian pieces of 1 and 2 fr. and Italian or French 5 fr. pieces; gold coins of the Italian or French currency of 10 and 20 fr. are the commonest (those of 5 and 40 fr. rare). The 5-centime piece, or sou, is termed soldo. Since the war of 1866 a paper-currency, at a compulsory rate of exchange, has been introduced, in consequence of which the valuable metals have entirely disappeared from ordinary circulation. Copper and banknotes down to 2 fr. are almost exclusively encountered. Besides this paper-currency issued by government, a number of towns issue notes of 50 c. and 1 fr., which are utterly worthless in other parts of the country. The change for gold or silver should always be given in silver; and paper should be declined, unless 6—7 per cent in excess of the value be proffered, a premium which the money-changers generally give. In the same way paper may be exchanged for gold or silver, at a loss of 8—10 per cent. Two points, however, should in the latter case be observed: (1) the notes of small amount (2 and 5 fr.) should be preferred, owing to the difficulty of changing those of greater value in ordinary traffic; (2) public and railway offices refuse to give change when payment is made in paper. In the latter case the precise sum should be tendered, as any amount in excess, or short of the fare is alike declined. In case of emergencies, the traveller should of course be provided with a reserve of silver. French banknotes are on a par with gold. — The traveller in Venetia, where the Austrian currency is still in common circulation, should observe that a florin =  $2\frac{1}{2}$  fr. = 100 kr.; a kreuzer is therefore equivalent to  $2\frac{1}{2}$  centimes.

The traveller should, before entering Italy provide himself with *French Gold*, or *French Banknotes*, which he may procure in England, France or Germany on more advantageous terms than in Italy. *Sovereigns* are received at the full value (25 fr.

in silver) by most of the principal hotel keepers, but this is not the case in the less frequented districts. For the transport of large sums the 10 *l. circular notes* issued by the London bankers will be found convenient.

## II. Period and Plan of Tour.

The *season* selected and the *duration* of the tour determined on must of course depend on the traveller himself. As a general rule the spring and autumn months are the most favourable, especially September, when the heat of summer has considerably abated. The winter in Lombardy and Piedmont is not less severe than in England and W. Europe generally. Nice and Venice are recommended as the most suitable residences for the cold season. The height of summer can hardly be recommended for travelling. The scenery, indeed, is then in perfection, and the long days are hailed with satisfaction by the active traveller, but the fierce rays of an Italian sun seldom fail to exercise a prejudicial influence upon the physical and mental energies. This result is not occasioned so much by the intensity as by the protracted duration of the heat, the sky being frequently cloudless and not a drop of rain falling for several months in succession. The first showers of autumn, which fall about the end of August, again commence to refresh the parched atmosphere.

## III. Language.

Any time and labour which the traveller may have bestowed on the study of the Italian language at home will be amply repaid as he proceeds on his journey. It is by no means impossible to travel through Italy without an acquaintance with Italian or French, but in this case the traveller cannot conveniently deviate from the ordinary track and is moreover invariably charged (*alla Inglese*) by hotel-keepers and others, considerably in excess of the ordinary prices. A knowledge of French is of the greatest advantage, for the Italians are extremely partial to that language and avail themselves of every opportunity of employing it. For those, however, who desire to confine their expenditure within the average limits, a slight acquaintance with the language<sup>1)</sup> of the country is indispensable.

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1) "*Bacdeker's Manual of Conversation in four languages (English, French, German and Italian) with vocabulary etc.*" (18th edit.) will be found ser-

Nowhere more than in Italy is the traveller who is ignorant of the language debarred from much of the true enjoyment of travelling, and from the opportunity of forming an independent opinion of the country, its customs, history, literature and art.

#### IV. Passports and Custom-houses

On entering the kingdom of Italy the traveller's passport is rarely demanded, but it is unwise not to be provided with one of these documents, which may occasionally prove useful. Registered letters for example, will not be handed over to strangers, unless they exhibit a passport to prove their identity.

The examination of luggage at the Italian Custom-houses is usually extremely lenient. Tobacco and cigars are the articles especially sought for.

#### V. Public Safety. Mendicity.

Italy is still frequently regarded as the land of Fra Diavolo's and Rinaldo Rinaldini's — an impression fostered by tales of travellers, sensational letters to newspapers etc. The fact, however, is that travelling in Northern and Central Italy is hardly attended with more hazard than in any of the more northern European countries.

**Mendicity**, countenanced and encouraged according to the former system of Italian politics, still continues to be one of those national nuisances to which the traveller must habituate himself. The system is energetically opposed by the new regime, but in Venetia and many of the smaller towns it prevails to

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viceable for this purpose. With the addition of a pocket-dictionary the traveller may safely encounter the difficulties of the situation. A few brief remarks on the pronunciation may here be made for the benefit of those unacquainted with the language. *C* before *e* and *i* is pronounced like the English *ch*, *g* before *e* and *i* like *j*. Before other vowels *c* and *g* are hard. *Ch* and *gh*, which generally precede *e* or *i*, are hard; *sc* before *e* or *i* is pronounced like *sh*, *gn* and *gl* between vowels like *ny* and *ly*. In other respects the pronunciation of Italian more nearly resembles that of German than that of French or English. The prosody occasionally presents difficulties, being different from what one would naturally expect: e. g. Udine, Vigĕvāno, Nabrĕsina. — In addressing persons of the educated classes “lei” with the 3rd pers. sing. should always be employed (addressing several at once, “loro” [with the 3rd pers. pl.] “Voi” is used in addressing waiters, drivers etc., “tu” by those only who are proficient in the language. “Voi” is the commonest mode of address employed by the Neapolitans, but is generally regarded as inelegant or uncourteous.



the same extent as formerly. Begging in Italy, to a still greater degree than in other places, is rather a trade than a genuine demand for sympathy. The best mode of liberation is to bestow a small donation, a supply of the smallest coin of the realm being provided for the purpose. A beggar, who in return for a donation of 2 c. thanked the donor with the usual benedictions, was on another occasion presented with 50 c., an act of liberality which, instead of being gratefully accepted, only called forth the remark in a half-offended tone: "ma signore è molto poco!"

#### VI. Traffic.

In Italy the highly pernicious custom of demanding considerably more than will ultimately be accepted is the invariable rule: but with a knowledge of the custom, as it is based entirely upon the presumed ignorance of one of the contracting parties, the evil is greatly mitigated.

Where tariffs and fixed charges exist, they should be carefully consulted. In other cases a certain average price is generally established by custom, under which circumstances the traveller should make a precise bargain with respect to the service to be rendered, and never rely on the equity of the other party.

Those individuals who appeal to the generosity of the stranger, or to their own honesty, or who, as rarely happens, are offended by the traveller's manifestation of distrust, may well be answered in the words of the proverb: "*patti chiari, amicizia lunga*". In the following pages the prices, even of insignificant objects, are stated with all possible accuracy; and although they are liable to constant fluctuations, they will at least serve as a guide to the stranger and prove a safeguard against many gross extortions. The editor ventures to offer a homely hint, that the equanimity of the traveller's own temper will greatly assist him if involved in a dispute or a bargain, and no attention whatever should be paid to vehement gesticulations or an offensive demeanour. The less the knowledge of the Italian language, the more careful should the traveller be not to involve himself in a war of words, in which he must necessarily be at great disadvantage.

As a matter of course, no weight should be attached to the representations of drivers, guides etc., with whom even the inhabitants of the place often appear to act in concert.

Caution is everywhere desirable in Italy, but if it assumes the form of exaggerated distrust it may be construed as the result of fear or weakness on the part of the traveller, whose best safeguard is often his own self-confidence; and it must be admitted, that, the preliminaries once arranged, a trustworthiness is often exhibited of which an earlier demeanour gave no promise.

An abundant supply of copper coins should always be at the traveller's command in a country where very frequent, though trifling donations are in constant demand. Drivers, guides, porters, donkey-attendants etc. invariably expect, and often demand as their right, a gratuity (*buona mano, mancia, da bere, bottiglia, caffè, fumata*) in addition to the hire agreed on, and which varies according to circumstances from 2—3 sous to a franc or more. The traveller need feel no embarrassment in limiting his donations to the smallest possible dimensions. Liberality is frequently a source of future annoyance and embarrassment. Half-a-franc bestowed where two sous would have sufficed may be fertile in disagreeable results to the injudicious traveller; the fact speedily becomes known, and other applicants make their appearance whose demands it becomes utterly impossible to satisfy.

The demeanour of the stranger towards the natives must be somewhat modified in accordance with the various parts of the country through which he travels. Northern Italy, with the exception perhaps of Venice, may on the whole be pronounced safe in this respect. As a rule the inhabitants of this part of the country will be found polite and obliging, whilst attempts at extortion are comparatively rare, and fixed scales of charges at the hotels and shops are now becoming more universal.

## VII. Locomotion.

**Railways.** With regard to the rapid advance of this modern essential of civilization the remarks already made (p. X) may suffice. It may be added that the greatest speed attained by the trains is extremely moderate.

The most trustworthy information respecting hours of starting, fares etc. is afforded by the "*Guida orario ufficiale di tutte le strade ferrate d'Italia*" (see p. IV), containing a map, published at Milan by Edoardo Sonzogno (price 40 c.), with which the traveller should not fail to provide himself.

**Steamboats.** Tickets should be purchased by the traveller in person at the office of the company, and no attention paid to the proffered services of loiterers in the vicinity. Family-tickets for the first or second class for not fewer than three persons are issued by all the companies at a reduction of 20 per cent on the fare, but not on the cost of food. A child of 2-10 years pays half-fare, but in this case must share the berth of its attendant. Two children are furnished with a berth for themselves. The tickets of the Messageries Impériales are available for four months, and the voyage may be broken at the passenger's discretion.

The saloons and berths of the first class are comfortably and elegantly fitted up, those of the second tolerably.

**Luggage.** First-class passengers are allowed 100 kilogr. (= 2 cwt.), second-class 60 kilogr. (= 135 lbs.); but articles not intended for the passenger's private use are prohibited.

Food of good quality and ample quantity is included in the first and second-class fares. The difference between that provided for passengers of the different classes is inconsiderable. Passengers who are too ill to partake of these repasts are furnished with lemonade and minor restoratives gratis. Refreshments may of course be procured at other hours on payment.

**Fees.** The steward expects 1 fr. for a voyage of 12-24 hrs., more if the passenger has made unusual demands upon his time or patience.

**Embarkation.** Passengers should be on board an hour before the advertised time of starting. The charges for conveyance to the steamboat (usually 1 fr. for each pers. with luggage) are fixed by tariff at all the sea-ports, and will be found in the handbook. Passengers should therefore avoid all discussions on the subject with the boatmen and simply direct them to row "*alla Bella Venezia*", or whatever the name of the vessel may be. On arriving at the vessel, payment should not be given to the boatman until the traveller and his luggage are deposited on deck.

**Diligences** in Italy generally belong to private companies; where several run in competition, the more expensive are to be preferred. The carriages are often uncomfortable, and, when ladies are of the party, the coupé ( $\frac{1}{3}$ rd dearer) should if possible be secured. Regular communication cannot be depended on, except on the main routes. The importunities of the coachmen at the end of each stage should be disregarded.

The communication between many towns is maintained by **Vetturini**, who convey travellers neither very comfortably nor rapidly, but at moderate cost. Inside places cost somewhat more than those in the cabriolet. The driver receives a trifling fee, the hostler 1 sou, for the removal or replacement of luggage 2 sous. These conveyances afford the best opportunity of obtaining an insight into the customs of the country. The institution has, however, received a death-blow from the more modern diligences and railways. The ordinary tourist will probably rarely have occasion to submit to a style of conveyance rapidly becoming obsolete, except on the route between Genoa and Nice, and Genoa and Spezia. The vetturini are generally respectable and trustworthy, with no less zeal for the comfort and safety of their employers than for the care of their cattle. With three horses, and a vehicle to accommodate six passengers, 35—40 M. are accomplished daily. At midday a halt of several hours is made. The vetturini also engage to provide the traveller with hotel accommodation, which, when thus contracted for, is considerably less costly than when the traveller caters for himself. In this case it is advisable, when the journey is of several days' duration, to draw up a carefully worded contract, to which the vetturino affixes his signature or mark. This should also be made to include the gratuity (*tutto compreso*), and if satisfaction is given an additional fee may be bestowed, on the completion of the journey. The entire vehicle, or the interior only may be engaged. It should be distinctly arranged before starting where the night is to be passed, where breakfast and dinner taken. The agreement having been concluded, the vetturino gives the traveller a small sum as earnest-money (*caparra*), by which both parties are bound. The following formula will serve as a basis for a contract of this nature.

*Contratto tra il Sgr. N. N. e il Vetturino N. N.*

*Io sottoscritto Vetturino m'obbligo, di condurre il Sgre. N. N. e sua famiglia etc. in una buona carrozza con tre etc. buoni cavalli, ed incaricare la loro roba di viaggio così ben servata, che non prenda nessun danno, e non si perda niente, da . . . per . . . a . . . in . . . giorni, cioè a dire il primo giorno a . . . il secondo a . . . etc. ed arrivare sempre a buon ora, sotto le seguenti condizioni:*

*La vettura tutta intiera (non eccettuato il gabrioleto, or if the traveller engages the interior only, eccettuato il g.), appartiene per questo viaggio ai detti Sgr. Passeggieri. Al vetturino non è permesso, di prendere un altro viaggiatore, sotto qualunque nome sia.*

*Gli passeggeri ricevono ogni giorni di viaggio salvo quello dell' arrivo al conto del vetturino in un albergo di prima qualità la cena di (sei) piatti e . . . stanze separate ben ammobigliate e pulite con . . . letti netti e buoni.*

*Il sopradetto Signore spende al sopradetto vetturino la somma di . . . senza altera obbligazione di pagare mancia, pedaggio barriera, cavalli, bovi, poste o altra cosa sia. Il pagamento detto sarà pagato nelle proprie mani del medesimo vetturino . . . dopo l'arrivo a . . .*

*La partenza da . . . è fissata per il . . . del mese . . .*

*In caso che il vetturino non tenga un punto del contratto, il viaggiatore non è tenuto di pagare un quattrino.*

*Date . . . Signature of the vetturino, or . . . per non sapere scrivere fece la croce.*

A single traveller may also bargain with a vetturino for a place, the charge for which varies. The back-seats are "i primi posti", which are generally secured by the first comers, who are first consulted with regard to the arrangement of the journey. For a single traveller a written contract is hardly necessary. A previous understanding should, however, be made with regard to the gratuity.

The stranger who travels with little luggage, and desires to become acquainted with the customs of the country, need not bind himself to the regular stages on the high roads, but may arrange his journey so as to stop at the less frequented towns and villages. Besides the above-mentioned conveyances, carriages may everywhere be hired (one-horse about 65 c. per Engl. M.).

**Pedestrianism.** Prolonged walking-tours, such as are undertaken in more northern climates, and fatiguing excursions will be found wholly unsuitable to the Italian climate. Cool and clear weather should if possible be selected and the sirocco carefully avoided. The height of summer is totally adverse to tours of this kind.

A horse (cavallo) or donkey, between which the difference of expense is inconsiderable, often affords a pleasant and inexpen-

sive mode of locomotion, especially in mountainous districts, where the attendant (*pedone*) acts at once as a servant for the time being and as a guide.

### VIII. Hotels.

The idea of cleanliness in Italy is in arrear of the age; the brilliancy of the southern climate perhaps, in the opinion of the natives, neutralizes dirt. The traveller will, however, not suffer much annoyance in this respect in hotels and lodgings of the best class. Those who quit the beaten track, on the other hand, must be prepared for privations. Insect-powder (*polvere di Persia*) or powdered camphor is some antidote to the advances of nocturnal intruders. The *zanzare*, or gnats, are a source of great annoyance, and often suffering, during the autumn months. Windows should always be carefully closed before a light is introduced into the room. Light muslin curtains (*zanzieri*) round the beds, masks for the face and gloves are employed to ward off the attacks of these pertinacious tormentors.

In all the more frequented places, good hotels of the first class, equal in comfort to those in other parts of Europe, are always to be found, the landlords of which are frequently German and Swiss. Rooms  $2\frac{1}{2}$ —5 fr., bougies 75 c.—1 fr., attendance 1 fr., table d'hôte 4 fr. and so on. Families, for whose reception the hotels are often specially fitted up, should make an agreement with the landlord with regard to pension (8—10 fr. each). Strangers are expected to dine at the table d'hôte, otherwise the price of the room is raised, or the inmate is given to understand that it is let over his head. French spoken everywhere. Cuisine a mixture of French and Italian.

The second-class inns are thoroughly Italian, rarely very clean or comfortable; prices about one-half the above; no table d'hôte, but a trattoria will generally be found connected with the house, where refreshments à la carte may be procured at any hour. These establishments will often be found convenient and economical by the *voyageur en garçon*, but are of course rarely visited by ladies.

The best hotels have fixed charges. Attendance, exclusive of boots and commissionaire, is charged in the bill. This is not the case in the smaller inns, where 1 fr. per diem is usually divided

between the waiter and the *facchino*, or less for a prolonged stay. Copper coins are never despised by such recipients.

*Hotel Garnis* are much frequented by those whose stay extends to 10—14 days and upwards, and the inmates enjoy greater quiet and independence than at a hotel. The charges are moreover considerably more moderate. Attendance about  $\frac{1}{2}$  fr. per diem.

*Lodgings*, of various degrees of comfort and accommodation, may also be procured for a prolonged residence. Here, likewise, a distinct agreement respecting the rent should be made beforehand. Where a whole suite of apartments is hired, a written contract should be drawn up with the aid of some one acquainted with the language and customs of the place (e. g. a banker). For single travellers a verbal agreement with regard to attendance, linen, stoves and carpets in winter, a receptacle for coal etc., will generally suffice.

A few hints may be here added for the benefit of the less experienced:

If a prolonged stay be made at a hotel, the bill should be demanded every three or four days, by which means errors, whether accidental or designed, are more easily detected. When the traveller contemplates departing at an early hour in the morning, the bill should be obtained on the previous evening, but not paid until the moment for starting has arrived. It is a favourite practice to withhold the bill till the last moment, when the hurry and confusion render overcharges less liable to discovery.

The mental arithmetic of waiters is apt to be exceedingly faulty, though rarely in favour of the traveller. A written enumeration of the items charged for should therefore invariably be required, and accounts rejected in which, as not unfrequently happens, "*colazione, pranzo, vino, caffè* etc." figure in the aggregate.

Information obtained from waiters and others of a similar class can seldom be implicitly relied upon. Enquiries should be addressed to the landlords or head-waiters alone, and even their statements received with caution.

### IX. Restaurants and Cafés.

Restaurants (*trattorie*) are chiefly frequented by Italians, and travellers unaccompanied by ladies. Dinner may be obtained à la carte at any hour between 12 and 7 or 8 p. m., for  $1\frac{1}{2}$ —3 fr. The waiters expect a gratuity of 2—4 sous. The diner who desires to confine his expenses within reasonable limits should refrain from ordering dishes not comprised in the bill of fare. A late hour for the principal repast of the day should be selected in winter, in order that the daylight may be profitably



employed. — Importunities on the part of the waiters are usually disposed of by the expression “non seccarmi”.

The following list comprises most of the commoner Italian dishes:

<i>Zuppa</i> , soup.	<i>Pollo</i> , fowl.
<i>Consumè</i> broth or bouillon.	<i>Pollastro</i> , turkey.
<i>Santè</i> or <i>minestra</i> , soup with green vegetables and bread.	<i>Umidi</i> , meat with sauce.
<i>Gnocchi</i> , small puddings.	<i>Stufatino</i> , ragout.
<i>Rito con piselli</i> , rice-soup with peas.	<i>Erbe</i> , vegetables.
<i>Risotto</i> , a species of rice pudding (rich).	<i>Carciofi</i> , artichokes.
<i>Maccaroni al burro</i> , with butter; <i>al pomodoro</i> , with paradise apples.	<i>Piselli</i> , peas.
<i>Manzo</i> , boiled beef.	<i>Lenticchie</i> , lentils.
<i>Fritti</i> , fried meat.	<i>Cavoli fiori</i> , cauliflower.
<i>Arrosti</i> , roasted meat.	<i>Fave</i> , beans.
<i>Bistecca</i> , beefsteak.	<i>Fagiolini</i> or <i>cornete</i> , French beans
<i>Coscietto</i> , loin.	<i>Mostarda</i> , simple mustard.
<i>Arrosto di vitello</i> , roast veal.	<i>Senape</i> , hot mustard.
<i>Testa di vitello</i> , calf's head.	<i>Ostriche</i> , oysters (good in winter only).
<i>Fegato di vitello</i> , calf's liver.	<i>Giardinetto</i> , fruit-desert.
<i>Braccioletta di vitello</i> , veal-cutlet.	<i>Crostata di frutti</i> , fruit-tart.
<i>Costoletta alla minuta</i> , veal-cutlet with calf's ears and truffles.	<i>Crostata di pasta sfogla</i> , a species of pastry.
<i>Patate</i> , potatoes.	<i>Fragole</i> , strawberries.
<i>Quaglia</i> , quail.	<i>Pera</i> , pear.
<i>Tordo</i> , field-fare.	<i>Persiche</i> , peaches.
<i>Lodola</i> , lark.	<i>Uva</i> , bunch of grapes.
<i>Sfoglia</i> , a species of sole.	<i>Limone</i> , lemon.
<i>Principi alla tavola</i> , hot relishes.	<i>Portogallo</i> , orange.
<i>Funghi</i> , mushrooms (often too rich).	<i>Finocchio</i> , root of fennel.
<i>Presciutto</i> , ham.	<i>Pane francese</i> , bread made with yeast (the Italian is made without).
<i>Salami</i> , sausage.	<i>Formaggio</i> , cheese.
	<i>Vino nero</i> , red wine; <i>bianco</i> white; <i>asciutto</i> , dry; <i>dolce</i> , sweet; <i>nostrale</i> , table-wine.

Cafés are frequented for breakfast and lunch, and in the evening by numerous consumers of ices. Café noir (*caffè nero*)

is usually drunk (20 c. per cup). *Caffè latte* is coffee mixed with milk before served (20 c.), or *caffè e latte*, i. e. with the milk served separately, may be preferred. *Mischio* is a mixture of coffee and chocolate (15—20 c.), considered wholesome and nutritious. The usual viands for lunch are ham, sausages, cutlets and eggs (*uova da bere*, soft; *toste*, hard; *uova al piatto*, fried).

Ices (*gelato*) of every possible variety are supplied at the cafés (30—90 c. per portion); a half portion (*mezzo*) may always be ordered. *Granita*, or half-frozen ice (*limonata* of lemons; *aranciata* of oranges), is especially in vogue in the forenoon. The waiter (*bottega*) expects a sou or more according to the amount of the payment; he occasionally makes mistakes in changing money, if not narrowly watched.

The principal Parisian newspapers are to be found at all the larger cafés, English rarely.

**Valets de Place** (*servitori di Piazza*) may be hired at 5 fr. per diem, the employer previously distinctly specifying the services to be rendered. They are generally trustworthy and respectable, but implicit reliance should not be placed on their statements respecting the places most worthy of a visit, which the traveller should ascertain from the guide-book or other source. Their services may always be dispensed with, unless time is very limited. Travellers are cautioned against employing the *sensali*, or commissionaires of an inferior class, who pester the stranger with offers of every description. Contracts with vetturini and similar negotiations should never be concluded through such a medium, or indeed any other. Interventions of this description invariably tend to increase prices, and are often productive of still more serious contretemps. This remark applies especially to villages and small towns, whether on or out of the regular track.

#### X. Churches, Theatres, Shops etc.

**Churches** are open till noon, and usually again from 4 to 7 p. m.; Visitors may inspect the works of art even during the hours of divine service, provided they move about noiselessly, and keep aloof from the altar where the clergy are officiating. The verger (*sagrestano* or *nonzolo*) receives a fee of  $\frac{1}{2}$  fr. or upwards, if his services are required.

**Theatres.** The representations in the large theatres begin at 8 and terminate at midnight or later. Here operas and bal-

lets are exclusively performed; the first act of an opera is usually succeeded by a ballet of 3 or more acts. Verdi is the most popular composer. The pit (platea) is the usual resort of the men. A box (palco) must always be secured in advance. — A visit to the smaller theatres, where dramas and comedies are acted, is especially recommended for the sake of habituating the ear to the language. Representations in summer take place in the open air, in which case smoking is allowed. The charming comedies of Goldoni are still among the most popular. — The theatre is a favourite evening-resort of the Italians, by whom during the performance of the music profound silence is never observed.

**Shops** rarely have fixed prices (*prezzi fissi*). As a rule two-thirds or three-quarters of the price demanded should be offered. The same rule applies to artisans, drivers and others. "*Non volete?*" (then you will not?) is a remark which generally has the effect of bringing the matter to a speedy termination. Purchases should never be made by the traveller when accompanied by a valet-de-place. These individuals, by tacit agreement, receive at least 10 per cent of the purchase-money, which naturally comes out of the pocket of the purchaser. This system of extortion is carried so far that, when a member of the above class observes a stranger enter a shop, he presents himself at the door and afterwards claims his percentage under the pretext that by *his* recommendation the purchase has been made. In such cases it is by no means superfluous to call the attention of the shopkeeper to the imposition ("*non conosco quest' uomo*").

**Cigars** in Italy, France and Austria are a monopoly of Government; those under 3—4 soldi scarcely smokable. Passers-by freely avail themselves of the light which burns in every cigar-shop, without making any purchase.

### XI. Postal Arrangements.

The address of letters (whether *poste restante* or to the traveller's hotel) should, as a rule, be in the Italian or French language. Postage-stamps are sold at all the tobacco-shops. Letters to England cost 60 c., France 40 c., Germany 60 c., Switzerland 30 c., Belgium 40, Holland (via France) 70 c., Denmark 85 c., Norway and Sweden 1 fr., Russia 1 fr.

Letters by town-post 5 c.; throughout the kingdom of Italy 20 c. prepaid, 30 c. unpaid. Letters to Rome must be prepaid as far as the frontier (20 c.), also vice versâ (5 baj.).

In the larger towns the post-office is open the whole day from 9 a. m. to 10 p. m. (also on Sundays and holidays).

### XII. Calculation of Time.

The old Italian reckoning from 1 to 24 o'clock is now disused, except by the humbler classes. Ave Maria = 24. The hours are altered every fortnight, being regulated by the sunset. The ordinary reckoning of other nations is termed *ora francese*. The traveller will find little difficulty in employing the Italian reckoning should he have occasion to do so.

### XIII. Climate. Mode of Living.

Travellers from the north must in some degree alter their mode of living whilst in Italy, without however implicitly adopting the Italian style. Strangers generally become unusually susceptible to cold in Italy, and therefore should not omit to be well supplied with warm clothing for the winter. Carpets and stoves, to the comforts of which the Italians generally appear indifferent, are indispensable in winter. A southern aspect is an absolute essential for the delicate, and highly desirable for the robust. Colds are most easily taken after sunset and in rainy weather. — Even in summer it is a wise precaution not to wear too light clothing. Flannel is strongly recommended.

Exposure to the summer-sun should as much as possible be avoided. According to a Roman proverb, dogs and foreigners (Inglesi) alone walk in the sun, Christians in the shade. Umbrellas, and spectacles of coloured glass (grey, concave glasses to protect the whole eye are best) may be used with advantage when a walk in the sun is unavoidable. Repose during the hottest hours is advisable, a siesta of moderate length refreshing. Windows should be closed at night.

English and German medical men are to be met with in the larger cities. The Italian therapeutic art does not enjoy a very high reputation in the rest of Europe. German and English chemists, where available, are recommended in preference to the Italian. It may, however, be a wise discretion in maladies arising from local causes to employ native skill.

## 1. From Paris to Nice by Lyons and Marseilles.

Railway to Marseilles in 24 (express in 16 $\frac{1}{4}$ ) hrs.; fares 96 fr. 65, 72 fr. 50, 53 fr. 15 c. (Express from Paris to Lyons in 9, ordinary trains 12 $\frac{3}{4}$  hrs.; fares 57 fr. 35, 43 fr., 31 fr. 55 c. From Lyons to Marseilles express in 6 $\frac{2}{3}$ , ordinary trains 11 $\frac{1}{4}$  hrs.; fares 39 fr. 30, 29 fr. 50, 21 fr. 60 c.). From Marseilles to Nice in 7 $\frac{1}{2}$  (express in 6) hrs.; fares 25 fr. 20, 18 fr. 90, 13 fr. 85 c.

Soon after quitting Paris the train crosses the *Marne* near its confluence with the Seine at the station of *Charenton* (the lunatic asylum is on an eminence to the left). *Alfort*, on the opposite bank of the *Marne*, possesses a Veterinary School. To the right and left rise the forts of *Ivry* and *Charenton* which here command the course of the Seine.

*Villeneuve St. Georges*, a place of some importance, with a suspension-bridge over the Seine, is picturesquely situated on the slope of a wooded eminence. To the r. a branch-line to *Corbeil* diverges.

The beautiful green dale of the *Yères*, a small but deep river, bordered with rows of willows and poplars, is now traversed. Picturesque country residences, small parks and thriving mills are passed in rapid succession.

The next stations are *Montgeron* and *Brunoy*. The chain of hills to the left, as well as the plain, are studded with innumerable dwellings. *Brunoy*, charmingly situated in the midst of plantations, is inhabited almost exclusively by wealthy Parisians and retired men of business.

Before *Brunoy* is reached the train crosses the *Yères*, and beyond the village passes over a viaduct which affords an admirable prospect.

The valley of the *Yères* is now quitted, and the district becomes flatter. Stations *Combs-la-Ville*, *Lieusaint* and *Cesson*.

The Seine is again reached and crossed by a handsome iron bridge at *Melun* (*Hôtel de France*), an ancient town with a population of 11,000, known to the Romans ("*Melodunum oppidum Senonum in insula Sequanae positum.*" Cæsar, De B. Gall. 7), and picturesquely situated on an eminence above the river. The

Church of Notre Dame, dating from the 10th cent., and the modern Gothic Town-hall are fine edifices.

After affording several picturesque glimpses of the valley of the Seine, the train reaches the forest of Fontainebleau. The last station is *Bois-le-Roi*.

The station of **Fontainebleau** is situated upwards of 1 M. from the palace. The town (*Hôtel de Londres; Aigle Noir; Hôtel de France;* a *Café* adjoins the *Aigle Noir*) itself, a quiet place with broad and clean streets (popul. 10,500), contains nothing to arrest the attention of the stranger, except perhaps the *Statue of General Damesme*, erected in 1851, in the *Place du Palais de Justice*.

The *\*Palace*, an extensive pile, containing five courts (*Cour du Cheval Blanc, Cour de la Fontaine, Cour Ovale* or *du Donjon, Cour des Princes* and *Cour des Cuisines* or *de Henri IV.*), is almost exclusively indebted for its present form to Francis I. (d. 1547) and abounds in interesting historical reminiscences. In the great entrance court, the *Cour du Cheval Blanc*, also termed the *Cour des Adieux*, the Emperor Napoleon I. bade farewell to his guards on April 20th, 1814, previous to his departure for Elba. The interior of the palace (accessible during the absence of the Emperor, fee 1 fr.) consists of a series of sumptuous saloons and apartments, among which may be mentioned the *Galerie de François I.*, the *Salle d'Abdication*, where Napoleon I. signed his abdication, the *Salle du Trône*, the *Galerie de Diane*, the *Galerie des Cerfs*, in which Queen Christina of Sweden caused her favourite Monaldeschi to be put to death in 1657, and the *Galerie de Henri II.* The *Jardin Anglais* in the rear of the palace, contains a pond with the venerable carp of Fontainebleau. (For farther details see *Bædeker's Paris*.)

The *\*Forest of Fontainebleau* occupies an area of 50,000 acres (60 M. in circumference) and affords a number of delightful walks, e. g. to the *Rochers et Gorges de Franchard*, the *Roche qui pleure*, the *Rochers et Gorges d'Apremont* and *Bas Bréau*.

Next stat. *Thomery*, celebrated for its luscious grapes (*Chas-selas de Fontainebleau*). Stat. *Moret*, a venerable town on the *Loing*, which here falls into the Seine, possesses a Gothic church of the 13th cent. and a ruined château once occupied by Sully. (Railway hence to *Montargis, Nevers, Moulins* and *Vichy*.)

The line crosses the valley of the Loing by a viaduct of 30 arches. Stat. *St. Mammès*; then **Montereau** (*Grand Monarque*), picturesquely situated at the confluence of the Seine and Yonne. Here on Feb. 18th, 1814, Napoleon gained his last victory over the Allies and the Prince of Wirtemberg. (Branch-line to *Flamboy*, stat. on the Paris and Troyes line.)

The train ascends the broad and well cultivated valley of the Yonne. **Sens** (*Hôtel de l'Ecu*), the ancient capital of the Senones, who under Brennus plundered Rome (B.C. 390), the *Agedincum* of the Romans, is now a quiet and clean town with 12,000 inhab. The early Gothic \**Cathedral* (St. Etienne) dates from the 12th cent.; magnificent S. Portal in the Flamboyant style. Ancient stained glass and several monuments in the choir. The episcopal vestments and other relics of Thomas à Becket, who sought an asylum at Sens in 1164, are shown. The cathedral bells are among the finest in France, one of them weighing upwards of 17 tons.

**Joigny** (*Duc de Bourgogne*), the *Joviniacum* of the Romans, is a picturesque and ancient town (6000 inhab.) on the Yonne. Next stat. *La Roche*.

From La Roche by a branch-line in 52 min. to **Auxerre** (*Hôtel du Léopar*!), capital (13,000 inhab.) of the Department of the Yonne, possessing several good churches, especially the late Gothic cathedral. *Chablis*, well known for its wines, lies between Auxerre and Tonnerre (see below), 13½ M. to the E. of the former.

Near La Roche the line crosses the Yonne, into which the *Armançon* here empties itself, and follows the latter river and the *Canal de Bourgogne*, connecting the Seine and Saône.

About 6 M. from *St. Florentin* is the Cistercian *Abbey of Pontigny*, where Thomas à Becket passed two years of his exile. Langton, archbishop of Canterbury, banished by John, and other English prelates have also sought a retreat within its walls.

**Tonnerre** (*Lion d'Or*; \**Rail. Restaurant*), picturesquely situated on the Armançon, a town with 5000 inhab., possesses a monument to the minister Louvois (d. 1691). The church of *St. Pierre*, on an eminence above the town, commands a pleasing prospect.

Stat. *Tanlay* possesses a fine château in the Renaissance style, founded by the brother of Admiral Coligny, the chief victim of St. Bartholomew's Night, who with the Prince de Condé and other Huguenot leaders held meetings in one of the apartments.



Then a tunnel, 540 yds. in length; bridge over the Armançon; tunnel 1020 yds. long, and the canal and Armançon are again crossed. From stat. *Nuits-sous-Ravières* a branch-line to *Châtillon-sur-Seine* and *Bricon*. *Montbard*, birthplace (1707) of Buffon, the great naturalist (d. at Paris in 1788), contains his château and a monument to his memory.

Beyond stat. *Blaisy-Bas* the line penetrates the culminating ridge, or watershed (1244 ft.), between the Seine and the Rhone by a long tunnel (2 $\frac{1}{4}$  M.). Hence to Dijon a succession of viaducts, cuttings and tunnels. Beyond stat. *Malain*, with its ruined château, the line enters the picturesque valley of the *Ouche*, bounded on the r. by the slopes of the Côte d'Or.

**Dijon** (Hôtel de la Cloche; du Parc; \*du Jura, new, near the station, R. 2, D. 3 $\frac{1}{2}$ , B. 1, A.  $\frac{1}{2}$  fr. De la Galère; de Bourgogne; du Nord; de Genève, the last four of the second class. Rail. Restaurant; \*Café adjoining the theatre. *Brasserie Alsacienne*, Place St. Etienne, opposite the theatre), with 37,074 inhab., the ancient capital of the Duchy of Burgundy, is now that of the Department de la Côte d'Or. For upwards of four centuries, from 1015 to the death of Charles the Bold in 1477, this was the residence of the Dukes of Burgundy. The monuments of that period impart a higher interest to this pleasant and cheerful town.

The *Rue Guillaume* leads from the station to the centre of the town, where the \**Palais des Etats*, the ancient residence of the Dukes, is situated. After various vicissitudes the edifice was remodelled during the last century and converted into an *Hôtel de Ville*. It contains the *Museum* (principal court to the r. in the Place d'Armes; admission gratis on Sundays and holidays 12—3 o'clock, at other times for a fee of 1 fr.), with collections of engravings, statues, casts, antique vases and smaller antiquities.

The \**Salle des Gardes*, formerly the Burgundian banqueting hall, contains a large old chimney-piece; \*3 altar-cabinets with beautiful wood carving (14th cent.); the Monument of Jean sans Peur and his consort Margaret, dating from 1444, with their statues and lions at their feet; still finer the \*Monument of Philip the Bold, date 1390, with frieze adorned with 40 statuettes of celebrated contemporaries. Both these monuments were destroyed during the Revolution, but restored in 1828.

The Picture Gallery contains about 500 works, most of them mediocre; 434. Portrait of Charles the Bold, master unknown; 291. *Hemlita* (?), Adoration of the Shepherds; 61. *Gagneraux*, Condé's passage of

the Rhine; 318., 319. *Rubens*, Sketches; 159. *Prudhon*, Portrait; 399. *P. Veronese*, Finding of Moses; 410. Copy of Raphael's School of Athens; 147. *Nattier*, Portrait of Maria Leszcinska; 31. *Coyvel*, Sacrifice of Jephtha; 373. *Domenichino* (?), St. Jerome; 367. *Bassano*, The Disciples at Emmaus; 306. *Meulen*, Siege of Besançon, 1674; 24. *Colson*, Sleeping girl; 265. *Champlaigne*, Presentation in the Temple.

The adjacent second court contains the Musée Archéologique (fee 50 c.). 1st Room: Ancient and mediæval bronzes, weapons, keys, carronades etc. — 2nd R.: Mediæval sculptures and tombstones. — 3rd R.: Ancient sculptures and tombstones from the Castrum Divionense (the Rom. Dijon), milestones, remains of an ancient boat found in the Loire in 1859 etc. — The concierge also shows the vast kitchen of the Dukes, erected in 1445. The doors belong to the period of the original structure.

Farther E. is the church of *St. Michael*, with a façade in which the Gothic and Renaissance styles are strangely combined, consecrated in 1529. — \**Notre Dame* (N. of the Palais), consecrated in 1445, possessing a peculiar unfinished portico of the 13th cent., is more purely Gothic. — The principal church is that of \**St. Bénigne* (S. of the Porte Guillaume), which has undergone frequent restoration, with portal of the 10th cent. In the vicinity are *St. Philibert*, of the 12th cent., and *St. Jean*, consecrated in 1468, the latter now disfigured by modern paintings.

The *Castle* (N. of the Porte Guillaume), now in a half-ruined condition, was erected by Louis XI. (in 1478—1512), after the union of Burgundy with France. It was subsequently employed as a state-prison. — Pursuing the same direction round the town the stranger next reaches the bronze *Statue of St. Bernhard* (born in 1091 at Fontaine lez Dijon), erected in 1847; round the pedestal are celebrated contemporaries.

The town contains a number of picturesque buildings of the Renaissance period, especially interesting to architects. The former ramparts are converted into promenades. — Dijon is the nucleus of the wine-traffic of Upper Burgundy.

The line to Macon crosses the *Ouche* and the *Canal de Bourgogne* (p. 3) and skirts the base of the sunny vineyards of the *Côte d'Or*, which extend almost the entire distance from Dijon to Châlons and produce the choicest qualities of the Burgundy wines (*Chambertin*, *Clos de Bèze*, *Clos de Vougeot*, *Romanée*, *Tâche*, *Nuits*, *Beaune* etc.). To the r. of stat. *Corgoloin* is the village of *Aloxe*, another well-known wine-producing place (*Corton*, *Charlemagne*, *Clos du Roi*). Stat. **Beaune**, with 11,000 inhab., on the *Bouzoise*, a town with several Gothic edifices and

a monument of the mathematician Monge, who was born here in 1747 (d. 1818).

From stat. *Chagny* a branch-line diverges to *Creuzot*. The line passes under the *Canal du Centre*, which connects the Saône and the Loire, by means of a tunnel, intersects the *Col de Chagny* and enters the valley of the *Thalie*.

**Chalons-sur-Saône** (*Trois Faisans: Hôtel du Chevreuil; Hôtel de l'Europe*) with 19,000 inhab., the *Cabillonum* of the Romans, is situated at the junction of the Canal du Centre with the Saône, which is here navigated by steamboats (to Lyons in 5—6 hrs.). The town contains little to detain the traveller. The early Gothic *Cathedral*, recently restored, exhibits the transition to that style from the Romanesque. (The express trains do not touch Châlons, the branch line to which diverges from the junction *St. Cosme*).

The line follows the r. bank of the Saône; to the l. in the distance the Jura is visible; to the r. in clear weather the snowy summit of Mont Blanc, 150 M. distant. Stat. *Tournus* (5500 inhab.) possesses a fine abbey-church (*St. Philibert*).

**Macon** (*Hôtels du Sauvage, des Champs Elysées, de l'Europe; Rail. Restaurant*), capital of the Department of the Saône and the Loire, with 18,000 inhab., is another great focus of the wine-trade. The remains of the early Romanesque cathedral of *St. Vincent* are interesting to architects.

The line now continues to follow the r. bank of the Saône. Scenery pleasing. The stations between Macon and Lyons, thirteen in number, afford little to interest the traveller.

**Lyons** see p. 8.

From Strasbourg (Bâle) to Lyons by *Mülhausen, Besançon* and *Bourg*, the most direct route between the S.W. of Germany and S. France, (Railway from Strasbourg to Mülhausen in 2½ hrs.; fares 12 fr. 30, 9 fr. 25 c.; from Bâle to Mülhausen in 1 hr., fares 3 fr. 70, 2 fr. 25 c.; from Mülhausen to Lyons in 12½ hrs., fares 42 fr. 80, 32 fr. 10, 23 fr. 50 c.) Mülhausen is the junction of the Bâle-Strasbourg and the Bâle-Paris lines. The first station of importance is

**Belfort** (6000 inhab.), a fortress on the *Savoureuse*, erected by Vauban under Louis XIV.; the Paris line diverges here. The train now traverses a picturesque, undulating district; to the l. rise the spurs of the Jura. Stat. *Héricourt*, then *Montbéliard*, which appertained to the German Empire until 1793. Beyond stat. *Voujaucourt* the line follows the course of the *Doubs*, which it crosses several times. Then stat. *L'Isle-sur-le-Doub*,

beyond which eleven tunnels are passed through. Several unimportant stations, then

**Besançon** (\**Hôtel du Nord*, Rue Moncey, R. 2, D. 3, A. 1½ fr.; omnibus to the station 60 c.; *Paris, Europe*), the ancient *Vesontio*, capital of the Sequani, was till 1654 a town of the German Empire, in 1674 conquered by Louis XIV. and united with France. It is now the capital of Franche Comté, with 46,786 inhab. Its peculiar situation in a wide basin, on the Doubs, which flows round the town and one rendered it an important military point, is described by Cæsar (De B. Gal. I. 38).

The substantial, old-fashioned architecture of the town is interesting, and modern innovations are comparatively rarely encountered. One of the finest structures of the 16th cent. is the *Hôtel de Ville* in the Place St. Pierre, bearing the civic motto: *Deo et Caesari fidelis perpetuo*. The \**Museum* is established in a modern building in the Place de l'Abondance (admission on Sundays 1—4 o'clock gratis, at other times payment of a fee) The vestibule and the staircases are adorned with Roman inscriptions and antiquities. The principal saloon contains pictures: I. \*92. *A. Dürer*, Christ on the Cross, at the foot of which is the Mater Dolorosa, surrounded by 6 medallions representing the principal scenes from the life of Christ, on the wings prophets; r. 116. *Gaetano*, Portrait on copper of Cardinal Granvella (born at Besançon in 1517, minister of Philip II. in the Netherlands, viceroy of Naples and president of the privy council of Spain, d. at Madrid in 1586); \*46. *Bronzino*, Descent from the Cross; r. 157. *Key*, Count Palatine Frederick III.; r. 183. Girl with a dove, painted by the Empress Marie Louise. — The other saloons contain casts and antiquities, weapons and implements of the Celtic and Roman periods found in the neighbourhood, etc. — The *Library* (open to the public on Mond., Wed. and Sat. 12—5 o'clock), founded in 1694 by Boisot, contains 100,000 vols., about 1800 MSS., a collection of coins etc.

In the principal street, the *Grande Rue*, which ascends from the Pont de la Madeleine to the citadel, is situated the *Palais Granvelle*, a handsome structure in the Renaissance style (1530—40). Farther on is the \**Porte Noire*, a triumphal arch of the late Roman period, of very graceful proportions and adorned with sculptures and reliefs, most of which are almost obliterated. The date of its erection is unknown. The r. side has been restored. The traveller next reaches the

\**Cathedral of St. Jean*, dating from several different epochs, restored for the last time during the past century. On the side of the entrance (W.) the 1st chapel contains the monument of the archdeacon Ferrico Carondelet (d. 1528); above it the Death of Sapphira, by *Seb. del Piombo*. In the chapel on the l. the \**Virgin* surrounded by angels with SS. Sebastian, John, Dominicus and the two founders of the picture, by *Fra Bartolommeo*, in admirable preservation, but unfortunately not favourably hung.

The street ascends hence to the *Citadel*, constructed by Vauban (permission to visit it must be obtained from the commandant in the town) The summit commands an admirable view. At the base of the citadel (8 min. walk from the Porte de Rivotte), on the river, is situated the *Porte Taillée*, originally appertaining to a Roman aqueduct, subsequently widened so as to form a gateway.

Beyond Besançon the line crosses to the r. bank of the Doubs, crosses the Dijon and Neuchâtel line, passes three small stations and reaches stat. **Lons-le-Saulnier**, chief town of the Department of the Jura, with 8000 inhab. Near the town are celebrated saline springs; beyond it the *Château Montmorot*, birthplace of General Lecourbe.

Stat. **St. Amour**. The line then crosses the rivers *Solman* and *Sevron*. Stat. *St. Etienne du Bois*, pleasantly situated, then

**Bourg**, see p. 35, where the journey hence to Lyons is also described.

From Geneva to Lyons Railway in  $5\frac{3}{4}$  hrs., fares 18 fr. 80, 14 fr. 10, 10 fr. 35 c. From Geneva to Ambérieu see p. 36. The Lyons line here diverges from that to Macon and proceeds towards the S.W. Picturesque district, presenting a series of pleasing landscapes. Beyond stat. *Leyment* the line crosses the *Ain*, commanding a beautiful glimpse of the valley of that stream. Then several unimportant places. Near Lyons the line intersects the suburbs of *La Croix Rousse* and *La Guillotière* and soon reaches the extensive station (at Lyon-Perrache).

**Lyons.** \*Grand Hôtel de Lyon, Rue Impériale, in the Parisian style, with restaurant, café etc., R. 3, B.  $1\frac{1}{2}$ , A. 1 fr.; \*Grand Hôtel Collet, Rue Impériale 60; Hôtel de l'Europe, Place Bellecour, R. 2—3, D. 4 fr.; these three hotels are of the highest class. Grand Hôtel des Beaux Arts; \*Hôtel de l'Univers, Rue Bourbon; Hôtel du Hâvre et du Luxembourg, Rue St. Dominique 3, R.  $2\frac{1}{2}$ , L. 75 c, D.  $3\frac{1}{2}$ , A. 1 fr.; Beauquis, Place Bellecour; Hôtel de Bonne, adjoining the cathedral, on the r. bank of the Saône; Hôtel de Milan, Place des Terreaux. — *Restaurants*: Maison Dorée, Place Bellecour; Bavout, Place de la Préfecture etc. — Numerous cafés in the Rue du Perrai, Place Impériale etc. — *Brasserie*, in the Cours Napoléon, near the station. — Omnibus from the station to the town 50, with luggage 75 c.; hotel-omnibus 1— $1\frac{1}{2}$  fr. — *Fiacres* per drive 1 fr. 75 c, per hour 2 fr., luggage free (from midnight to 7 a. m. per drive 2 fr. 25, per hour 3 fr. — *Bains du Rhône*, Rue du Perrai. — *English Church Service*, resident chaplain.

Lyons, the ancient *Lugdunum*, which from the time of Augustus gave its name to one-third part of Gaul, is now the second city in France, with 300,000 inhab., and the most important manufacturing-place. Silk is the great staple commodity. Lyons is an archiepiscopal see. As an episcopal residence it is mentioned at a very early period. The first bishop St. Potinus is said to have suffered martyrdom in 177, during a fearful persecution of the Christians under Marcus Aurelius, which raged here as well as at Vienne and Autun.

The situation of the city at the confluence of the *Rhone* and *Saône* is imposing. The Saône is crossed by 10, the Rhone by 7 bridges. Of the latter the *Pont de la Guillotière* is the most

ancient; its construction is erroneously attributed to Pope Innocent IV. (1190). Lyons is one of the best built towns in France. Grand alterations have been accomplished within the last 50 years, so that the general aspect of the city is modern. It consists of three distinct portions, the original town on the tongue of land between the Rhone and Saône, the suburbs of *Les Brotteaux* and *La Guillotière* on the l. bank of the Rhone and the suburb of *Vaise* on the r. bank of the Saône.

The city is guarded by 18 forts, which form an extensive circle of nearly 12 M., extending from *Ste. Foy* and *Fourvières* and the heights above the suburb of *La Croix Rousse* (connected with the city by means of a curious railway on an inclined plane, fares 15 and 10 c.) to *Les Brotteaux* and *Guillotière*.

The beauty of the situation and the extent of the city are best appreciated when viewed from the *\*\*Height of Fourvières*, crowned by its conspicuous church, to which a number of different ways lead. The direct route is between the handsome modern *Palais de Justice* and the cathedral, through narrow and steep streets, passing the hospital of *Les Antiquailles*, which occupies the site of the ancient Roman palace where Claudius and Caligula were born. The stranger may now continue to follow the main street, or he may proceed by the "*Passage Abrégé*" (5 c.), which leads past gardens, vineyards, and a number of fragments of Roman masonry, with explanations attached to them, which however are not to be implicitly trusted. This footpath leads to the *Observatoire* on the summit, not far distant from the church of *\*Notre Dame de Fourvières*, which contains a highly revered miraculous image of the Virgin (visited by upwards of 1½ million pilgrims annually) and numerous votive tablets. The church is a modern structure, surmounted by a gilded statue of the Madonna. The terrace adjoining it commands a noble prospect, which is still more extensive from the tower (25 c.). A more picturesque view, however, is enjoyed from the so-called "*Observatoire*" already mentioned, a small wooden tower (50 c.) in the vicinity, the route to which is indicated by sign-posts. At the feet of the spectator lie the imposing city with its environs, the two rivers and their bridges, and the well cultivated district in the neighbourhood; E. in fine weather *Mont Blanc*, 85 M. distant, is sometimes visible, farther S. the Alps of

Dauphiné, the Mts. of the Grande Chartreuse and Mont Pilat, W. the Mts. of Auvergne.

The *Cathedral of St. Jean Baptiste* on the r. bank of the Saône, adjoining the Palais de Justice, a structure of the 13th cent., possesses several remarkable features, a fine central tower, stained glass windows and a curious and complicated clock of 1508, resembling that of Strasbourg. The *Bourbon* chapel (1st on the r.), erected by Cardinal Bourbon and his brother Pierre de Bourbon, son-in-law of Louis XI., contains some fine sculptures.

On the l. bank of the Saône, about  $\frac{1}{2}$  M. lower down, is situated the church of the Abbey *d'Ainay*, one of the oldest in France, dating from the 10th cent., the vaulting of which is borne by four antique columns of granite. Its Latin name was *Athenacum*, supposed to be derived from the fact that Caligula once founded an *Athenaeum*, or school of rhetoric, here. Beneath the sacristy are the former dungeons.

In the *Place des Terreaux*, in which the Hôtel de Ville and the Museum are situated, Richelieu caused the youthful Marquis de Cinq-Mars, who for a brief period was the favourite of Louis XIII., and his partisan de Thou to be executed as traitors, Sept 12th, 1642. Numerous victims here perished by the guillotine in 1794, until the more wholesale system of drowning and shooting was introduced. In the *Hôtel de Ville*, a handsome edifice of the 17th cent. (1647—55) the revolutionary Tribunal, under the presidency of Collot d'Herbois, held its sessions. This miscreant, who had previously been an actor and whose performances had been hissed at Lyons, availed himself of this opportunity to wreak his revenge on the unfortunate citizens. He was subsequently banished to Cayenne, where he died in 1796. In the *Avenue des Martyrs* (in the quarter Les Brotteaux) a chapel has been erected to the memory of the 2100 victims who here perished during the Revolution.

In the *Palais des Beaux Arts*, or *Museum* (admission gratis daily 9—3 o'clock), under the arcades of the spacious court, are some remarkable Roman antiquities, a taurobolium (sacrifice of oxen), the \*brazen tablets (found in 1528) with the speech delivered by the Emperor Claudius before the senate at Rome in the year 48, in defence of the measure of bestowing the rights of citizenship on the Gauls; altars, inscriptions, sculptures etc.

On the first floor is the Picture Gallery. *Salle des Anciens Maîtres*: in the centre 4 Roman mosaics, representing Orpheus, Cupid and Pan and the games of the circus. Among the pictures may be mentioned: 1. 54. *Charlet*, Episode from the Russian campaign; 171. *Ann. Caracci*, Portrait of a priest; 102. *Heem*, Breakfast; *G. Lesueur*, Martyrdom of SS. Gervasius and Protasius; 82. *Rubens*, Intercession of the saints with Christ; 108. *School of Rembrandt*, Martyrdom of St. Stephen; 151. *Greenenbraeck*, View of Paris in 1741; 115. *Terburg*, The Message; 210. *Rickaert*, The miser; 164. *Bordone*, Titian's mistress; 178. *Carletto Veronese*, Queen of Cyprus; 46. *Gérard*, Corinna; 92. *Breughel*, The four elements; 117. *Teniers the Y.*, Liberation of St. Peter; 80. *Morcelize*, Portrait; 257. *Sassoferrato*, Madonna. — R. 140. *Schalken*, The smokers; \*169. *Palma Giovane*, Scourging of Christ; 112. *Quellyn*, St. Jerome; 106. *Ph. de Champaigne*, Finding of the relics of St. Gervasius and St. Protasius; \*156. *Pietro Perugino*, Ascension, one of this master's finest works, painted in 1495 for the cathedral of Perugia and carried off by the French; it was reclaimed in 1815, but presented to Lyons by Pope Pius VII.; 160. *Seb. del Piombo*, Repose of Christ; 21. *Jouvenet*, Christ expelling the money-changers; 99. *Van Dyck*, Studies; \*186. *Guercino*, Circumcision; 155. *Perugino*, SS. James and Gregory; \*73. *Dürer*, Madonna and the Child, bestowing bouquets of roses on the Emp. Maximilian and his consort, a celebrated picture containing numerous figures, painted by the master at Venice in 1506, originally preserved in the Imperial Gallery at Vienna, brought to Paris by Napoleon I. and presented to Lyons; 83. *Rubens*, Adoration of the Magi; 197. *Zurbaran* (?), Corpse of St. Francis; 161. *A. del Sarto*, Abraham's sacrifice. — One story higher is the *Galerie des Peintres Lyonnais*: *Bonnefonds*, Portrait of Jacquard, inventor of the improved loom, born at Lyons in 1752, died 1834; also busts of the celebrated Lyonnese *Philibert Delorme* (d. at Paris 1577), the botanist *Bernard Jussieu* (1699—1776), Marshal *Suchet* etc.

The *Musée des Antiques*, also in the first floor, contains antique and mediæval bronzes, coins and various curiosities; among them a treasure found in 1841 on the height of Fourvières, comprising necklaces, bracelets and other trinkets and coins, buried during the Roman period. Head of Juno in bronze, Gallic weapons, vases from Athens etc. — There is also a *Musée d'Histoire Naturelle* here, containing zoological and mineralogical collections. — Finally a *Library*.

The second floor of the *Palais du Commerce et de la Bourse* contains the *Musée d'Art et d'Industrie*, founded in 1858; the specimens in illustration of the silk-culture are particularly instructive (admission daily 11—5 o'clock).

The *Civic Library*, possessing 150,000 vols. and 2400 MSS., is situated on the bank of the Rhone. In the vicinity rises the bronze *Statue of Marshal Suchet* (born at Lyons in 1770, d. 1826). "*Duc d'Albufera*", who once served as a merchant's apprentice in the adjacent house.

Two new magnificent streets, the *Rue Impériale* und the *Rue de l'Impératrice*, lead from the Hôtel de Ville to the *Place*



*Louis le Grand*, or *\*Bellecour*, one of the most spacious squares in Europe, which was destroyed during the Revolution in 1794, but subsequently restored and adorned with a *Statue of Louis XIV.* in 1825.

The *Place Napoléon* contains a *Statue of Napoléon I.* Between the Bellecour and this Place the most aristocratic quarter of Lyons is situated. Beyond the latter, occupying the entire point of the tongue of land between the rivers, is the suburb *Perrache*, named after its founder (1770) and still rapidly increasing.

The traveller may proceed as far as the point of union of the Rhone and Saône (1¼ M. from the railway-station Perrache; omnibus from the Place de la Charité to the Pont de Mulatière 25 c.), where the rivers are separated by a breakwater. It is interesting to observe the characters of the two streams. The Rhone, a genuine mountain-river, is clear and rapid, whilst the current of the sluggish and muddy Saône is scarcely perceptible. Steamboats ply on both rivers.

The starting-place of the Steamboats is near the Place Napoléon: to Avignon every morning in 7—10 hrs., to Arles in 13 hrs. (fares 30, 20, 10 fr.). Stations *Vienne*, *Tournon*, *Valence*, *Arignon*, *Beaucaire*, *Arles*. Those whom time permits will find the steamboat-journey more entertaining than the railway. The former distantly resembles a trip on the Rhine, but the scenery of the Rhone is less striking and the steamers ("papins") far inferior.

The *Jardin des Plantes* at the Croix Rousse has since the construction of the railway been converted into a square (near it is the Place Sathonay with the bronze *Statue of Jacquard* by Foyatier) and is superseded by the *\*Place de la Tête d'Or*, on the l. bank of the Rhone, at the N. extremity of the Quai d'Albert (1 M. from the Place des Terreaux), containing rare plants, hothouses and pleasure-grounds in the style of the Bois de Boulogne at Paris.

The Railway to Marseilles (from the station in the Perrache suburb) crosses the Rhone, affording a glimpse of the imposing city and the picturesque church of Fourvières rising above it, passes La Guillotière (p. 9) and traverses an attractive district surrounded by mountains. Stations *Saint-Fons*, *Feysin* with handsome château on the Rhone, *Serézin*, *Chasse*, *Estressin* and

*Vienne* (*\*Hôtel Ombry*, R 1½—2 fr.; *du Nord*; *Table Ronde*, R. 2, D. 3, A. 1 fr.), the *Vienna Allobrogum* of the ancients, with a popul. of 19,678, lies on the l. bank of the Rhone, at

the influx of the *Gère*. Several interesting mementoes of its former greatness are still extant. The so-called \**Temple of Augustus*, of the Corinthian order, with 16 columns, six forming the front, is approached from the ancient forum by 12 steps, in the middle of which stands an altar. The edifice was used in the middle ages as a church and seriously disfigured, but has been restored as nearly as possible to its original condition. It formerly contained a Museum of Roman antiquities which has been temporarily removed to the Hôtel de Ville and will eventually be transferred to \**St. Pierre*, an ancient basilica of the 6th. cent., disfigured during the past century, but now undergoing restoration. (Those who contemplate a visit to the temple and church should apply to the architect *M. Quonin*, Place St. Maurice 9. The works now in progress will probably not be completed for several years.) — The \**Cathedral of St. Maurice* (between the temple and the bridge across the Rhone), commenced at the close of the 11th cent., but not completed till 1515, possesses a fine façade of the transition period. The interior is the most ancient part of the edifice. — On the high road,  $\frac{1}{4}$  M. S. of the town, stands an archway surmounted by an obelisk termed the \**Plan de l'Aiguille*, which once served as the meta (goal) of a circus. The visitor should return hence to the town by the river. — The remains of antiquity on *Mont Pipet* are insignificant.

Vienne is not visible from the railway which passes through a tunnel beneath part of the town. Immediately beyond the town rises the *Plan de l'Aiguille*, mentioned above. The banks of the Rhone rise in gentle slopes, planted with the vine and fruit-trees. On the r. bank, at some distance from the river, towers *Mont Pilat* (3516 ft.), a picturesque group of mountains, at the base of which lie the celebrated vineyards of *La Côte Rôtie*. The line continues to follow the course of the Rhone, at some distance from the river. Several small stations, then *St. Rambert* (branch-line to Grenoble, p. 14). Ruined castles and ancient watch towers are occasionally seen on the adjacent heights. Beyond stat. *St. Vallier* rises the *Château de Vals*, near which is the *Roche Taillée*. Farther on are the pinnacles of the *Château de Ponsas*, where Pontius Pilate is said to have resided during his exile.

Stat. *Serves*; then *Tain*, where the valley of the Rhone contracts; on the l. rises the extensive vineyard of *Ermitage*, where the well known wine of that name is produced. In the distance to the l. the indented spurs of the Alps are conspicuous, above which in clear weather the gigantic Mont Blanc is visible. Tain is connected by means of a suspension-bridge with *Tournon*, on the opposite bank, a small town with picturesque old castles of the Counts of Tournon and Dukes of Soubise.

On the l. a view is now disclosed of the broad valley of the *Isère* (ascending towards the Little St. Bernard), on which *Grenoble*, the ancient *Oularo*, subsequently *Gratianopolis*, capital of the Department of the *Isère*, is situated. In September, B. C. 218, Hannibal ascended this valley with his army, crossed the Little St. Bernard and the Alps within 15 days and during the same autumn gained the signal victories of the Ticinus and the Trebia over the Romans. Stat. *Roche-de-Glun*.

The train crosses the *Isère* and commands a view of the snowy summits of Mont Blanc to the l. To the r. lies *St. Peray* with its far-famed vineyards, on the limestone pinnacles beyond which stand the ruins of the *Château de Crussol*, once the seat of the Crussol family, Dukes of Uzès. Then, on the opposite bank,

**Valence** (*Lion d'Or*; *Tête d'Or*, both of humble pretension; \**Café Armand*), the *Valentia* of the ancients, once the capital of the Duchy of *Valentinois*, with which the infamous Cæsar Borgia was invested by Louis XII. It is now the chief town, with 18,711 inhab., of the Department of the *Drôme*. The situation is picturesque, but there is little else to arrest the traveller's attention. The principal curiosities are a few antiquated houses, e. g. that of the *Mistral* family, termed *Le Pen-dentif*, near the cathedral, date 1548; another in the Grande Rue, near the *Place aux Clercs*, with quaint decorations in the style of the 16th cent. On the ground-floor of No. 4 in the same street Napoleon once lodged when a sous-lieutenant of artillery. On Aug. 29th, 1799, Pope Pius VI. died in captivity at Valence. His bust with basrelief by *Canova* is preserved in the old Romanesque cathedral. The *Museum*, with collections of art and natural history, is insignificant. On the Rhone-promenade stands the monument of *General Championnet* (d. 1800), the conqueror of Naples, who was a native of Valence. The town is connected

with the r. bank by a suspension-bridge. Branch-line hence to Grenoble (see p. 14) in  $3\frac{1}{2}$  hrs.

On the height above St. Peray rises the *Château de Beauregard*, erected, it is said, by Vauban in the form of a mimic fortress, now converted into a vast depôt for the highly esteemed produce of the neighbouring vineyards, the reputation of which is hardly inferior to that of Champagne itself. Stat. *L'Etoile* is picturesquely situated on the hill. Then Stat. *Livron*, where a branch line diverges r. to *Privas*. A short distance farther the influx of the Drôme is observed on the l.; the line crosses this river at stat. *Loriol* and again approaches the Rhone.

Stat. *Montelimart*. The ancient castle of the once celebrated family of the *Monteil d'Adhemar* rises on an eminence from the midst of mulberry-trees. The line here quits the Rhone, the plain on the r. expands. The silk-culture has been successfully prosecuted in this district since the campaign of Charles VIII. against Italy in 1494.

About 12 M. to the S.E. is situated the *Château de Grignan*, once the seat of the son-in-law of *Madame de Sévigné*, burned down during the Revolution. The window at which the illustrious letter-writer is said to have sat is still shown. Mad. de Sévigné died here in 1696 in her 70th year and was interred in the church in the vicinity.

On the r. bank, farther on, lies the episcopal residence of *Viviers*, once capital of the Vivarais, with a conspicuous ecclesiastical seminary. The railway runs to the l. in the plain, by *Châteauneuf*, *Donzère* and *Pierrelatte*; opposite the latter is *Bourg St. Andéol*, with a handsome suspension-bridge. Next stat. *La Palud*; then *La Croisière*, which is also the station for *Pont St. Esprit* on the r. bank; the long stone bridge of the latter, with 26 arches, was constructed in 1265—1310. The river is not visible from the train. To the S.E. towers the majestic *Mont Ventoux* (6400 ft.). Stations *Mondragon*, *Mornas*, *Piolenc* and, situated 3 M. from the Rhone, the small town of

**Orange** (\**Hôtel des Princes*; Poste, R. 2, D. 3, A.  $\frac{3}{4}$  fr., *Griffon d'Or*), the *Arausio* of the Romans and once a prosperous place of considerable importance. In the middle ages it was the capital of a small principality, which, on the death without issue of the last reigning prince in 1531, fell to his nephew the Count of Nassau, and until the death of William III. (d. 1702), king of England, continued subject to the house of Nassau-Orange.

By the Peace of Utrecht Orange was annexed to France, and the house of Nassau retained the title only of princes of Orange. The antiquarian should if possible devote a few hours to the interesting Roman mementoes at Orange. On the road to Lyons.  $\frac{1}{4}$  M. N. of the town, is a \**Triumphal Arch*, part of which is in good preservation, with three archways and 12 columns. The sculptures are sadly defaced; their style appears to point to the latter half of the 2nd cent. as the period of their origin, not to the time of Marius or Augustus as has been conjectured. On the S. side of the town, at the base of an eminence, lies the \**Roman Theatre*, 121 ft. in height, 334 ft. in length, with walls 13 ft. in thickness (the custodian lives on the spot,  $\frac{1}{2}$  fr.). The admirably preserved wall of the stage, from which an awning was wont to be stretched, still contains the three doors from which the actors emerged. The semicircular space for the spectators, which rises opposite, is in a much more dilapidated condition; the tiers of seats have almost entirely vanished. The acoustic arrangement of the structure is admirable. Words spoken in a loud and distinct voice on the stage are perfectly audible on the highest tier. Scanty remnants of a *Circus* adjoin the theatre. The height above the theatre, once occupied by the citadel of Orange which was destroyed by Louis XIV., affords a good survey of the neighbourhood. The promenade is adorned with a statue of the *Comte de Gasparin* (d. 1862), an eminent agriculturist.

Beyond Orange the line traverses a plain in which olives begin to indicate the proximity of a warmer climate, at a considerable distance from the Rhone and the mountains. Stations *Courthézon* and *Bédarrides* (a corruption of *Biturrita*, the "two-towered"). Stat. *Sorgues* lies on the river of that name, which descends from Vaucluse.

Branch Railway from Sorgues to Carpentras in  $\frac{3}{4}$  hr.; fares 3 fr., 2 fr. 25, 1 fr. 65 c. — **Carpentras** (*Hôtel Orient; Univers; Café Alcazar*, opp. the Palais de Justice), the ancient *Carpentoracte*, is a manufacturing town with 10,918 inhab. The first conspicuous edifice, as the town is entered, is the hospital, with a statue of the founder in front. Hence in a straight direction to the *Palais de Justice*, the court of which (application should be made to the concierge) contains a small Roman \**Triumphal Arch* of the 3rd cent. A. D. The sculptures on the side represent two barbarians bound to a tree, on which trophies are suspended. The frieze and attica are wanting. Adjacent is the late Gothic church of *St Séverin*, the S. portal of which merits notice. The town is en-

circled by ramparts with agreeable promenades, in which (1. from the station) the *Museum* containing antiquities and paintings is situated. Mont Ventoux (p. 18) bounds the horizon on the E.

To the l. on the Rhone is situated *Roquemaure*, commanded by an ancient tower, and supposed to be the locality where Hannibal accomplished the passage of the river when marching towards Italy. The train now soon affords a view of the papal palace and the towers of

**Avignon** (\**Hôtel de l'Europe*, R. 2, D. 3½, A. 1 fr.; *Hôtel de Luxembourg*; *Louvre*, all ¾ M. from the station, omnibus 50 c.), the *Avenio* of the Romans, with well preserved walls and towers which testify to its ancient importance. Under Louis XIV. the popul. amounted to 80,000 (now 36,000). The town was once a Roman colony, afterwards belonged to the Burgundians, then to the Franks, became capital of the County of Venaisin, lost its independence to Louis VIII. in 1226, fell into the hands of Charles of Anjou in 1290, was the residence of the popes from 1309 to 1377, seven of whom, from Clement V. (Bertrand de Goth) to Gregory XI., reigned here (the latter transferred his seat to Rome in 1377), and continued subject to the papal sway until it was annexed to France by the Revolution in 1791.

The town lies on the l. bank of the Rhone, a short distance above the influx of the Durance, and is connected with Villeneuve on the opposite bank by a suspension-bridge. It is commanded by the abrupt *Rocher des Dons* (rupes dominorum), 300 ft. in height, which is surmounted by the *Cathedral of Notre Dame*, a structure of the 14th cent., recently restored with little taste. The portico is of considerably earlier origin. The church contains the handsome \*monument of Pope John XXII. (Euse of Cahors), d. 1334, and that of Benedict XII. (d. 1342) in the l. aisle. Immediately behind the cathedral is *La Glacière*, a square tower which derives its appellation from an ice-cellar in the vicinity; it once served as the prison of the Inquisition, and during the eventful month of October, 1791, was the scene of the execution of 63 innocent victims.

Near the cathedral rises the \**Papal Palace* (now a barrack), a lofty and gloomy pile, erected by Clemens V. and his successors, with huge towers and walls 100 ft. in height. The faded frescoes in the *Chapelle du St. Office* were executed in 1339 by Simone Memmi of Siena. Rienzi was incarcerated here in 1351 in the

*Tour des Oubliettes*, at the same time as Petrarch was entertained as a guest.

Opposite the palace stands the *Ancienne Mairie*, the mint of the papal period. The portal bears a relief representing flowers, armorial bearings etc.

Pleasant grounds have been laid out on the hill near the cathedral. The best point of **\*\*View** is a rocky eminence in the centre. The prospect, one of the most beautiful in France, embraces the course of the Rhone and its banks, *Villeneuve* on the opposite bank with its citadel and ancient towers, in the distance towards the N.W. the Cevennes, N.E. Mont Ventoux, E. the Durance, resembling a silver thread, beyond it the Alps, below the spectator the tortuous and antiquated streets of Avignon.

At the base of the *Rocher des Dons* lies the *Grande Place*, with a number of handsome modern edifices. In front of the Theatre are statues of Racine and Molière; the medallions above represent John XXII. and Petrarch. The neighbouring *Hôtel de Ville* possesses a quaint clock with figures which strike the hours. In front of it stands a *Statue of Crillon*, erected 1858. This hero was a scion of a Piedmontese family who settled in France in the 15th. cent.; he distinguished himself at the early age of 16 under the Duke of Guise, then under Francis of Lorraine and above all at the siege of Calais. He subsequently became a Knight of St. John and an intrepid antagonist of the Turks. He died at Avignon in 1615. His motto "*Fais ton devoir*" is inscribed on the pedestal of his statue.

At the extremity of the Cours Bonaparte (on the l. near *St. Martial*, a natural history *Museum*, interesting to the professional) the Rue Calade is entered to the r., where the handsome edifice containing the *\*Musée Calvet* is situated (porter 20 c., custodian 1 fr.).

The Ground Floor contains a fine collection of Roman antiquities, reliefs and inscriptions; two monuments, found at Vaison near Orange, are especially remarkable for their size and excellent preservation.

On the First Floor is the Picture Gallery 80. *Lor. di Credt*, Madonna; 101. *Eckhout*, Crucifixion; 106. *Inv. da Imola*, Madonna; three small pictures attributed to *Holbein*. The farther portion of the saloon is exclusively devoted to works of the *Vernet* family, natives of Avignon (*Joseph*, the painter of Madonnas, his son *Carle* and his celebrated grandson *Horace*): Madonnas and sketches by *Joseph*, a Cossack by *Carle*,

\*Mazeppa by Horace, in two copies, unfortunately retouched. — Also a collection of ancient and mediæval coins, statuettes, crystal lamps, sculptures of the Renaissance, furniture (a collection of republican assignats), cameos, engravings, drawings, a beautiful ivory Crucifix, executed in 1689 by J. Guillermin etc. — The Library contains 80,000 vols. and 2000 MSS.

In the garden at the back of the Museum a monument was erected in 1823 by Mr. Charles Kensall to the memory of Petrarch's Laura. Her tomb was formerly in the Eglise des Cordeliers, but was destroyed with the church during the Revolution.

In 1326, when *Francesco Petrarca*, then 22 years of age, visited Avignon, he beheld *Laura de Noves*, who was in her 18th year, at the church of the monastery of St. Claire. Her beauty impressed the ardent young Italian so profoundly, that, although he never received the slightest token of regard from the object of his romantic attachment, either before or after her marriage with Hugues de Sade, he continued throughout his whole lifetime to celebrate her praises in songs and sonnets. In 1334 he quitted Avignon for Vaucluse, travelled in France, Germany and Italy and returned to Avignon in 1342 (with his friend Cola di Rienzi), where he found Laura the mother of a numerous family. She died in 1348, bowed down by domestic affliction. Petrarch lived till 1374, and long after Laura's death dedicated many touching lines to her memory.

The long and intimate connection of Avignon with Rome, as well as its reminiscences of Petrarch, may be said to invest the town with an almost Italian character. The whole of *Provence* indeed recalls the scenery of the south more than any other district in France. The old city-wall, constructed of massive blocks of stone in 1349—68, with numerous gates, is admirably preserved and affords an interesting sample of the fortifications of that period.

Avignon is a very windy place. The prevailing *Mistral* often blows with great violence and has given rise to the ancient saying:

*Avenio Ventosa,*

*Sine vento venenosa,*

*Cum vento fastidiosa.*

The \**Springs of Vaucluse*, the praises of which have been celebrated by *Petrarch*, are frequently visited from Avignon (an excursion of 8 -10 hrs., one-horse carr. for 2 pers. 10, two-horse 20 fr.; railway in progress). The road leads from the Porte St. Lazare, crosses the *Canal de Crillon*, passes *Le Thor* and *L'Isle*, a village encircled by the waters of the *Sorgue*, then ascends the valley of this river, following its sinuosities towards Mont Ventoux, and leads to the village of *Vaucluse* (Hôtel de Laure). A foot-path leads hence in ¼ hr. into the *Vaucluse* ravine, a rocky gorge, above which the ruined castle of the Bishops of Cavaillon rises on the r. At its extremity the sources of the *Sorgue* emerge from a profound grotto,



at one time in precipitate haste, at another in gentle ripples. This spot is mentioned by Petrarch in his 14th Canzone: "Chiare, fresche e dolci acque."

Shortly after quitting Avignon the line crosses the broad bed of the often impetuous and turgid *Durance*, the Roman *Druentia*, which descends from the Alps to the Rhone. Olive-trees are abundant in this district. Stations *Barbentane*, *Graveson* and

**Tarascon** (*Hôtel des Empereurs*, R. 11½, D. 3, A. 1½ fr.), once the seat of King René of Anjou, the great patron of minstrelsy, whose lofty old castle, and above it the Gothic spire of the church of *St. Marthe* (14th cent.) arrest the traveller's attention. On the opposite bank, and connected with Tarascon by a bridge, is situated the busy town of *Beaucaire*, where an important annual market takes place in July, commanded by an ancient castle of the Counts of Toulouse.

From Tarascon to St. Remy (10 M., one-horse carr. for the excursion 10 fr.). On the site of the ancient *Glanum*, ½ M. above the small town, are situated two interesting \**Roman Monuments*. One of these, 50 ft. in height, resembling the celebrated monument of Igel near Trèves, was erected by the three brothers Sextus, Lucius and Marcus Julius to the memory of their parents. It is constructed of massive blocks of stone and consists of three different stories: the reliefs on the lowest represent battle scenes, above these are garlands and tragic masks; the next story consists of an open double arch; the third is a circular temple borne by 10 columns, with two portrait-statues. This magnificent relic belongs to the time of Cæsar. Adjacent to it is a half-ruined \**Triumphal Arch*, also adorned with sculptures (Victoria with a prisoner), which appear to point to the victories of Marcus Aurelius. St. Remy, which lies on the barren limestone rocks of the *Alpes*, was the birthplace of the celebrated physician and astrologist *Michael Nostradamus* (1503–66), who stood high in the favour of Catharine de' Medici.

Railway from Tarascon to Nîmes in ¾ hr., fares 3 fr. 15, 2 fr. 25, 1 fr. 70 c.; to Montpellier in 2–3 hrs., fares 8 fr. 60, 6 fr. 45, ¼ fr. 75 c. The line traverses extensive olive-plantations, passing *Beaucaire* (see above).

**Nîmes** (\**Hôtel de Luxembourg*, on the Esplanade, R. 3, L. ½, B. 1½, D. 3½, A. ¾ fr.; *Cheval Blanc*, opp. the Arena; *Hôtel Monnivet*; *Hôtel du Midi*, Place de la Couronne; *Café du Commerce*, opp. the Arena; *Café de l'Univers*, opp. the Maison Carrée), the ancient *Nemausus*, capital of the Gallic *Arecomaci*, and one of the most important places in Gallia Narbonensis, is now the chief town of the Department of the Gard, with 57,129 inhab. It is surrounded by agreeable Boulevards which terminate in a handsome modern fountain-group (representing the City of Nemausus, with 4 river-deities beneath) on the *Esplanade*.

The extremely interesting Roman antiquities are not far distant from the station. The stranger first reaches the \**Arena*, or *Amphitheatre*,

consisting of two stories, each with 60 arcades, together 70 ft. in height. The exterior is in admirable preservation. The interior contains remnants of 32 tiers of seats, which are occasionally slightly repaired, as the Arena is still employed for the exhibition of bull-fights (but of a bloodless character). The structure is 437 ft. long, and 332 ft. broad and could accommodate 23,000 spectators. The founder is unknown, but is believed to have lived in the reign of Antoninus Pius, about B.C. 140, the ancestors of the latter having been natives of Nemausus. The entrance is on the W side, where a notice indicates the dwelling of the concierge (50 c.) The staircase is modern. The four original entrances are still recognised. A walk round the upper gallery is nearly  $\frac{1}{4}$  M. in length. In the middle ages the Arena was employed by the Visigoths and afterwards by the Saracens as a fortress.

The next object of interest is the *\*Maison Carrée* (the route to which passes the modern church of *St. Paul*), a well preserved Temple (72 ft. long, 40 ft. wide), with 30 Corinthian columns (10 disengaged, 20 immured), dating from the reign of Augustus or Antoninus Pius, employed as a church in the middle ages and subsequently as a town-hall. The inscription is conjectured (from the holes made by the nails by which it was formerly attached) to be as follows: C. CAESARI. AVGVSTI. F. COS. L. CAESARI. AVGVSTI. F. COS. DESIGNATO. PRINCIPIBVS. IVVENTVTIS., according to which the temple would appear to have been dedicated to Caius and Lucius Caesar, the grandsons of Augustus. The edifice is, however, probably of later origin, as the style of the decorations points rather to the age of the Antonines. This temple, moreover, was connected with other buildings, the foundations of which still exist, and in all probability constituted part of the ancient forum, like the similar Temple of Augustus at Vienne (p. 13). It now contains a *\*Museum* of antiquities and pictures, of which the following merit inspection: \*2. *Paul Delaroche*, Cromwell at the coffin of Charles I. (painted 1831); \*1. *Xaver Sigalon*, Narcissus and Locusta experimentalizing on a slave with the poison destined for Britannicus (1824); 74. *Rigaud*, Portrait of Turenne; 38. *Rubens*, Head of a girl; 109. *Titan*, John the Baptist; 54. *Greuze*, Old woman; 21. *Van Loo*, Portrait of his mother; 112. *Caravaggio*, Portrait of a boy; 45. *Grimoux*, A young girl. Also antique mosaics, fragments of sculptures, numerous inscriptions etc. The concierge lives opposite (1 fr.).

From the *Maison Carrée* the stranger should next proceed by the Boulevards and the canal to the *Jardin de la Fontaine*, where the *\*Nymphæum*, formerly supposed to be a Temple of Diana, is situated. This fine vaulted structure, with niches for the reception of statues, has partly fallen in. The destination of the building of which extensive ruins lie behind the Nymphæum cannot now be ascertained. Here, too, are the Roman *\*Baths* excavated by Louis XIV. They contain a large peristyle with low columns, a number of niches, a basin for swimming and the spring by which Nîmes is now supplied with water. Well kept pleasure-grounds in the rococo style are contiguous to the baths.

Beyond the spring rises a hill with promenades, surmounted by the *\*Tourmagne* (turreis magna), a Roman structure, variously conjectured to

have been a beacon-tower, a temple and a treasury. It was more probably a monumental tribute to some illustrious Roman. The tower is of octagonal form and is ascended by a modern staircase of 140 steps. The \*view from the summit well repays the ascent; it embraces the town and environs, as far as the vicinity of the estuary of the Rhone, and the distant Pyrenees to the W. The extent of the ancient Nemausus is distinctly recognised hence; two of the ancient gates, the *Porta Augusti* (on the E. side of the Boulevards) and the *Porte de France* are still preserved. The former discovered in 1793, has four entrances and bears the inscription: IMPER. CAESAR. DIVI. F. AVGVSTVS. COS. XI. TRIB. POT. PORTAS. MVROS. QVE. COL. DAT., signifying that Augustus provided the colony of Nemausus with gates and walls in the year B. C. 23. The other gate is of simpler construction, and one arch of it only is preserved. Nîmes, which numbers 12,000 Protest. among its present population, has several times been the scene of fierce religious struggles, especially during the reign of Louis XIV. In 1704 Marshal Villars had an interview in the garden of the monastery of the *Recollets* (now the site of the theatre) with *Jean Cavalier*, the talented leader of the Camisards, who thereupon entered the service of Louis XIV., which however he soon quitted. He died in England in 1740. *Jean Nicot*, a physician of Nîmes, introduced tobacco-smoking from America in 1564. *Guizot*, the celebrated statesman and historian, son of an advocate of Nîmes, was born here in 1787.

The \*\**Pont du Gard*, a bridge and aqueduct over the Gard, which descends from the Cevennes, passing the town of *Alais* with its extensive iron-works, is one of the most magnificent Roman works extant. The desolate rocky valley of the Gard is bridged over by a threefold series of arches (the lowest 6, the next 11, and the highest 35 in number), which present a most majestic appearance. Agrippa, the general of Augustus, is supposed to have been the founder. The object of this structure was to supply Nîmes with water from the springs of Airan near St. Quentin and U're near Uzès, a distance of 14 M. Several arches are also seen N. of the Pont du Gard and other traces of the aqueduct still exist nearer the town. The structure is now undergoing restoration and will again be used for its original purpose, as the present supply of water is defective. The bridge for carriages was added to the Roman aqueduct in 1743. The Pont du Gard is 15 M. from Nîmes and may be reached by carriage in 2½ hrs.; one-horse carr. 10—15 fr. (scenery monotonous). The nearest inn is at the post-station of *La Four*, where carriages put up, and the traveller who has not taken the precaution to bring refreshments from Nîmes is victimized; hence to the aqueduct 1½ M.

Beyond Nîmes the train traverses the broad and fertile plain on the S. of the Cevennes, passes *Lunel*, well known for its sweet wine (10½ M. to the S. lies *Aigues Mortes*, which possesses very ancient towers and walls of the period of Louis IX. and Philip the Bold), and in 1½—2 hrs. reaches

**Montpellier** (*Hôtel Nevet*, R. 2½, B. 1½, A. ¾, Omnibus ½ fr.; *Hôtel du Midi*; *Londres*), capital of the Department of the Hérault, an industrial town with 51,865 inhab., beautifully situated and frequently visited by strangers on account of the salubrity of the climate and the neighbouring baths. The village which originally stood here was converted into a town

towards the close of the 10th cent., under the name of *Mons Pessulus*, and a university was founded here in 1196 by Pope Urban V. The medical faculty of Montpellier still enjoys a considerable reputation. The town suffered severely during the Huguenot wars. Here on Oct. 19th, 1622, the well-known Peace was concluded. The finest point of the town is the \**Promenade du Peyron*, an extensive terrace planted with lime-trees, with an equestrian *Statue of Louis IV.* and the *Chateau d'Eau*. Fine view hence; in clear weather the summit of the Camigou in the *Pyrenées* is visible. The *Jardin des Plantes* is the oldest in France. The *Musée Farré* contains a picture-gallery of some value, which boasts of a *Portrait of Lorenzo de' Medici* by *Raphael*. The public *Library* possesses a few interesting MSS. and other curiosities.

Montpellier is  $\frac{3}{4}$  hr. distant by railway from *Cette*, a sea-port founded by Louis XIV., containing salt-works and manufactories where all kinds of wines are prepared from the Spanish Benicarlo and largely exported to the north.

After visiting Nîmes the traveller returns by railway to Beaucaire, crosses the Rhone to Tarascon, and in  $1\frac{3}{4}$  hr. reaches *Arles*. The country, which is flat and planted with the vine and olive, presents a marked southern character. The manners and unintelligible patois of the inhabitants differ materially from those of N. France. The peculiar softness of the old Provençal language employed by the *Troubadours* may still be traced. *S* is here pronounced like *sh* (e. g. *pershonne*), *ch* like *s* (*serser* for *chercher*). These characteristics, as well as the vivacious and excitable temperament of the natives, betoken the gradual transition from France to Italy.

*Arles* (\**Hôtel du Nord*, R. 2., B.  $1\frac{1}{2}$ , A. 1 fr.; *Hôtel du Forum*), the *Arelate* or *Arelas* of the ancients, once one of the most important towns of Gaul, is now a somewhat dull place (popul. 25,543) on the Rhone, 24 M. from its mouth. It is connected with *Trinquetaille* on the opposite bank by a bridge of boats.

The principal sights of Arles, for which 3—4 hrs. suffice, are all within a short distance from the hotels: E. St. Trophime, the extensive Museum and the Theatre of Augustus; N. the Amphitheatre, and S.E. the Champs-Élysées.

In the *Place* of the *Hôtel de Ville*, erected in 1673, rises an \**Obelisk* of grey granite from the mines of Estrelle near Fréjus (p. 33), an ancient monument of unknown origin found in the Rhone in 1676 and placed here in honour of Louis XIV. It has recently been furnished with an inscription dedicated to Napoleon III., which informs the reader that under his government "*les méchants tremblent et les bons se rassurent*".

In the vicinity stands the *\*Cathedral of St. Trophime* (Trophimus is said to have been a pupil of St. Paul), founded in the 6th or 7th cent., possessing an interesting *\*Portal* of the 12th or 13th cent., of semicircular form, supported by 12 columns resting on lions, between which are apostles and saint- (St. Trophimus, St. Stephen etc.), above it Christ as Judge of the world. The interior contains little to interest the visitor, with the exception of several sarcophagi and pictures. On the S. side (entered from the sacristy) are the *\*Cloisters*, with round and pointed arches and remarkable capitals, dating from various epochs. The N. side is in the half antique style of the Carolingian period (9th cent.), the E. side dates from 1221, the W. side (which is the most beautiful) from 1389 and the S. side from the 16th cent.

The *\*Museum*, established in the former church of St. Anna, contains numerous antiquities found in and near Arles, most of them in the theatre, where the celebrated *Venus of Arles*, now one of the greatest treasures of the Louvre at Paris, was also discovered in 1651. The following relics deserve special mention: *\*head of Diana* (or Venus); Augustus (found in 1834); recumbent Silenus with pipe, once used as a fountain-figure; Mithras entwined by a serpent, with the signs of the zodiac; altar of Apollo with basrelief representing the punishment of Marsyas; above the latter a relief with the 9 Muses; a number of amphoræ, pipes of water-conduits, Christian tombstones and sarcophagi from the ancient burial-ground (p.25) etc.

The *\*Theatre* (commonly called that of "Augustus"), a most picturesque ruin, is in a very dilapidated condition. The houses by which it is at present partially hemmed in are, however, in process of being demolished, and more of the external wall will be disengaged. The most perfect portion is the stage-wall, which according to the ancient arrangement had three doors. In front of it was a colonnade, of which two columns, one of African, the other of Carrara marble, are still standing. The opening for the letting down of the curtain is distinctly recognisable. The orchestra, paved with flags of variegated marble, contained the seats of persons of rank. The lower tiers only of the seats of the ordinary spectators are preserved. The theatre once possessed a second story, indications of which are observed

if the ruin be viewed from the Saracens' Tower (in the direction of the public promenade). The dimensions of the building when perfect were very extensive.

The \**Amphitheatre* is larger than that of Nîmes (p. 20) but in inferior preservation. It is nearly 500 yds. in circumference; the arena is 100 yds. long and 50 yds. wide. The entrance is on the N. side. It possessed 5 corridors and tiers of seats for 25,000 spectators. The two stories of 60 arches, the lower Doric, the upper Corinthian, present a most imposing aspect. The interior was formerly occupied by a number of dwellings occupied by poor families, but these have during the present century been almost entirely removed. After the Roman period the amphitheatre was employed by the Goths then by the Saracens and again by Charles Martel (who expelled the latter in 739), as a stronghold, two of the four towers of which are still standing. A staircase of 103 steps ascends the W. tower, which commands a pleasing survey of the neighbourhood. The vaults beneath the lowest tier of seats served as receptacles for the wild beasts, the gladiators etc. They communicated with the arena by means of 6 doors. The spectators, of whom the persons of rank occupied the front seats, were protected from the attacks of the wild animals by a lofty parapet. Bloodless bull-fights are now occasionally exhibited here. The concierge, who lives opposite the N. entrance, sells ancient coins and cut stones (a good specimen of the latter 5—15 fr.).

In the *Place du Forum*, the site of the ancient market-place, two granite pillars and fragments of a Corinthian pediment are still seen (near the Hôtel du Nord).

On the S.E. side of the town are the *Champs Elysées* (Aliscamps), originally a Roman burying-ground, consecrated by St. Trophimus and furnished by him with a chapel. In the middle ages this cemetery enjoyed such celebrity that bodies were conveyed hither for sepulture from vast distances. It is mentioned by Dante in his *Inferno* (9, 112): "*Si come ad Arli, ove Rodano stagna, . . fanno i sepolcri tutto il loco vago*". To this day many ancient sarcophagi are still to be seen in the environs of the curious old church, although after the first Revolution great numbers were sold to relic-hunters in all parts of the world.

About 21½ M. to the N.E. of Arles, on an isolated rock, rise the grand, but now dilapidated buildings of the former abbey of *Montmajour*, founded in the 10th cent., with a church in the transition style. Beneath the latter is a spacious crypt of the 11th cent. The cloisters contain decaying monuments of the House of Anjou.

Below Arles the flat delta of the estuary of the Rhone, termed the *Ile de la Camargue*, commences. It is protected against the incursions of the sea by dykes, and is employed partly as arable and partly as pasture land, which supports numerous flocks and herds. The delta encloses the *Etang de Valcarès*, at the mouth of which, on the *Petit Rhône*, *Ste. Marie*, the only village on the Camargue, is situated near the Sea. As the estuary is not accessible to vessels of heavy burden, a large canal to obviate this difficulty is projected.

After the train has quitted the station of Arles, the traveller observes the upper arches of the amphitheatre on the r. and the *Alpines Mts.* in the distance to the l. Between Arles and Salon the line intersects the stony plain of *Crau*, which the ancients mention as the scene of the contest of Hercules with the Lignes. Several small stations. Near *St. Chamass* the line skirts the long *Etang de Berre*, an extensive inland lake on the r. A rocky district, through which several cuttings lead, is next traversed. Then stat. *Rognac*.

A Branch Railway leads hence by *Roquefavour* (in a romantic valley, with an extensive modern aqueduct for the supply of Marseilles) to *Aix* (*Palais Royal*), once the Roman colony *Aquæ Sextiæ*, where in B. C. 102 Marius gained a bloody victory over the Teutones, in the middle ages the capital of Provence and seat of the Troubadours and their "cours d'amour". The church of *St. Sauveur* is a fine edifice. Aix also possesses a museum with numerous French and Italian pictures, warm baths and a number of valuable private collections. The oil of Aix is in high repute.

At stat. *Vitrolles* the *Etang de Berre* is finally quitted. Beyond stat. *Pas-des-Lanciers* the train traverses the longest tunnel in France, nearly 3 M. in length (transit 6 min.), on emerging from which it passes some grand rocky scenery. The sea now comes in sight and the rocky islands of *Château d'If*, *Raton-neau* etc. are seen rising from the Gulf of Marseilles. Stat. *L'Estaque*. Groups of pines occasionally diversify the landscape, which is of a southern character and surrounded by the imposing mountains *Mont de l'Etoile*, *St. Cyr*, *Gardirole*, *Puget* etc. In the foreground lies Marseilles.











**Marseilles**, the principal sea-port of France, termed *Massalia* by the Greeks, *Massilia* by the Romans, an important place even at an early period of antiquity, now a city with 260,900 inhab., is the capital of the Department of the Embouchures of the Rhone and depôt of an extremely animated maritime traffic with the East, Italy and Africa (Algiers).

**Hôtels.** \*Grand Hôtel du Louvre et de la Paix, \*Grand Hôtel de Marseille, both in the Cannebière-Prolongée, \*Hôtel de Noailles, Rue de Noailles, all fitted up in the style of the great Parisian hotels, containing 250 rooms from 2 fr. upwards, table d'hôte at 6 p. m. 5 fr., B. 1½ fr., A. and L. 3 fr.; \*Hôtel du Petit Louvre, R. 2 fr., Rue Cannebière; \*Hôtel de l'Orient, Rue Grignan 11, R. on 1st floor 5, on 2nd 4, on 3rd 3 fr., D. at 6 p. m. 4½, B. 1½, A. 1 fr.; Hôtel du Luxembourg, Rue St. Ferréol 25, R. 3, L. and A. 1½, D. 4 fr.; \*Hôtel des Colonies, Rue Vacon; Hôtel des Ambassadeurs, Rue Beauveau, R. 1½ fr.; Hôtel du Parc, Rue Vacon, "journée" 6½ fr.; Hôtel du Var, Rue des Récollettes, "journée" 6 fr. — The atmosphere of the town in summer is hot and oppressive. Those therefore who contemplate a sojourn of several days during the warm season are recommended to select the \*Hôtel des Catalans, in the immediate vicinity of the sea-baths (Pl. E., 6) and near the so-called *Résidence Impériale*; the situation is delightful, and the house spacious and comfortable; omnibus to and from the station. A small establishment, somewhat more distant, is the \*Hôtel Victoria, situated at the extremity of the Cours du Prado, at the point where it approaches the sea; there is a good bathing-place near it, and the house is recommended for a prolonged stay.

**Restaurants.** De la Cannebière; Hôtel de l'Orient; \*Roubion, beautifully situated on the new road La Corniche; Hôtel du Luxembourg (Parrocel). *Bouillabaisse*, good fish. Chablis, Graves and Sauterne are the white wines usually drunk.

**Cafés.** De France et de l'Univers, on the E. side of the Cannebière. Bodoul, Rue St. Ferréol; Café Turc in the Parisian style, but less animated.

**Post-office**, Rue de Grignan.

**Bookseller.** Veuve Camoin, in the Cannebière, with reading-rooms (25 c. per diem). French newspapers, Galignani etc.

**Carriages** are of two descriptions. First, the *voitures du service de la gare*, destined for the conveyance of travellers to and from the railway-station and posted there only. The passenger on entering receives a detailed tariff, in which even the driver's name is stated: one-horse carr. 1 fr. 25 c. for 1 pers., for each additional pers. 25 c.; two-horse carr. 1 fr. 75 c. for 1 pers., for each additional pers. 25 c., for a drive at night 25 c. more; each article of luggage 25 c.; if the traveller fail in obtaining accommodation at the hotel, 25 c. additional for driving to another. Secondly, the *voitures de place (fiacres)*: one-horse 1 fr. 50 c. per drive, 2 fr. 25 c. for the first, and 2 fr. for each succeeding hour; two-horse 2 fr. per drive, 2 fr. 50 c. for the first, and 2 fr. for each succeeding hour. From

6 p. m. to 6 a. m. one-horse 1 fr. 75 c., two-horse 2 fr. 50 c. per drive.  
— *Omnibus* 30 c., each article of luggage 25 c.

**Boats** in the Ancien Port at the extremity of the Rue Cannebière; 1½ fr. for the first, 1 fr. for each succeeding hour. In fine weather a delightful excursion may be made to the islands of Ratonneau, Pomègues and the Château d'If (p. 31).

**Sea-baths**, handsomely fitted up, in the *Anse des Catalans*, on the E. side of the town, below the conspicuous *Résidence Impériale*; also warm seawater-baths, douche, vapour etc. for gentlemen and ladies. Adjacent, the large *Hôtel des Catalans*, with restaurant. Omnibus to or from the baths 30 c.

**English Church Service** performed by a resident chaplain.

**Theatres.** Grand Opéra (Pl. 41), W. of the Place Royale, and Théâtre du Gymnase (pl. 42), in the Allée de Meilhan, both good. There are also two smaller theatres frequented by the humbler classes.

Massilia was a colony founded about B. C. 600 by Greeks from Phocæa in Asia Minor, who soon became masters of the sea, conquered the Carthaginians in a naval battle near Corsica, and established new colonies in their neighbourhood, such as *Taurœis* or *Taurœantium* (near Ciotat), *Olbia* (near Hyères), *Antipolis* (Antibes) and *Nicea* (Nice), all of which, like their founders, rigidly adhered to the Greek language, customs and culture. Massilia maintained this reputation until the imperial period of Rome, and was therefore treated with leniency and respect by Julius Cæsar when conquered by him B. C. 49. Tacitus informs us that his illustrious father-in-law Agricola, a native of the neighbouring Roman colony Forum Julii (Fréjus), even under Claudius found ample opportunities for completing his education at Massilia in the Greek manner, for which purpose Athens was usually frequented. The town possessed temples of Diana (on the site of the present cathedral), of Neptune (on the coast), of Apollo and other gods. Its government was aristocratic. After the fall of the W. Empire Marseilles fell successively into the hands of the Visigoths, the Franks and the Saracens, by whom it was destroyed; in the 10th cent. it was restored and became subject to the *Vicountes de Marseille*; in 1218 it became independent, but shortly afterwards succumbed to Charles of Anjou. In 1418 it was united to France, but still adhered to its ancient privileges, as was especially evident in the wars of the Ligue, against Henri IV. In 1660 Louis XIV. divested the town of its privileges, so that it retained its importance as a sea-port only. In 1720 and 1721 it was devastated by a fearful pestilence. During the revolution it remained unshaken in its allegiance to royalty and was therefore severely punished. In 1792 hordes of galley-slaves were sent hence to Paris, where they committed frightful excesses. It was for them that *Roulet de l'Isle*, an officer of engineers, composed the celebrated *Marseillaise*: "Allons, enfants de la patrie", which subsequently became the battle-hymn of the republican armies.

The town contains few objects worthy of special mention. The harbour whence it derives its commercial importance, is one of the most interesting points. Since 1850 it has been extended to four times its former size, notwithstanding which there is still

a demand for increased accommodation. In 1853 the *Bassin de la Joliette* was added to the *Ancien Port* and is now the starting-point of most of the steamboats. The *Bassin du Lazaret*, *d'Arène* and *Napoléon* were next constructed. It is now proposed to form two new docks and an entrance-harbour (*avant-port*), which will render Marseilles one of the greatest sea-ports in the world. Nearly 10,000 vessels on an average, of an aggregate burden of 1,800,000 tons, enter and quit Marseilles annually. The annual amount of customs-dues exceeds 60 million francs (i. e. 2,400,000 l.). The old harbour is long and narrow. Its entrance is defended by the forts of *St. Jean* and *St. Nicolas*. *La Cannebière*, a broad street, intersects the town from W. to E., from the extremity of the *Ancien Port* to the centre of the town where the ground rises. In this street, a few paces from the harbour, stands the *Bourse*, with a portal of Corinthian columns and adorned with the statues of (r.) Euthymenes and (l.) Pytheas, two natives of Massilia who distinguished themselves as navigators before the Christian era. To the latter we are indebted for the earliest data with respect to the length of the days in the different northern latitudes and the ebb and flow of the tide. The opposite *Place Royale* is used as a fish-market.

A short distance further the *Cours de Belsunce* is reached on the l., a shady promenade generally thronged with foot-passengers, at the S. extremity of which stands the statue of Bishop Belsunce, "*pour perpétuer le souvenir de son dévouement durant la peste qui désola Marseille en 1720*". This intrepid prelate, during the appalling plague which carried off 40,000 persons, alone maintained his post and faithfully performed the solemn duties of his calling. From this point the *Rue d'Aix* ascends to the *Arc de Triomphe*, erected originally to commemorate the Spanish campaign of the Duke of Angoulême (1823), now decorated with sculptures by *Ramey* and *David d'Angers* of the battles of *Marengo*, *Austerlitz*, *Fleurus* and *Heliopolis*, and bearing the inscription: "*A Louis Napoléon Marseille reconnaissante*". The railway-station is situated to the N. of this point; the cemetery adjoins it.

We now return to the *Cannebière*. Opposite to the *Place Belsunce* opens the *Cours St. Louis*, continued by the *Rue de Rome* and the *Cours du Prado*, which is  $2\frac{1}{2}$  M. in length. At

the S. extremity of the latter is the *Château des Fleurs*, a small park with fish-ponds, affording various kinds of entertainments, a poor description of "Tivoli".

To the l. in the Cours St. Louis at the entrance to the narrow Rue de la Palud, is a fountain, adorned with an insignificant bust of *Pierre Puget*, the celebrated sculptor, who was a native of Marseilles.

The W. prolongation of the Cannebière is formed by the animated *Allée de Meilhan*, with fountains, and the new *Boulevard de la Madeleine*, which leads to the *Zoological Garden*, 1 M. distant. The latter (admission 1 fr.) contains a valuable collection of animals. All these streets are traversed by omnibuses, of which the stranger may advantageously avail himself. — A short distance S. of the Zoological Garden, at the extremity of the Boulevard de Longchamp, a handsome edifice, destined for the reception of various collections, has recently been erected and will be opened on Aug. 15th, 1868.

The *Museum* in the Boulevard du Musée, at the E. extremity of the Cannebière (accessible gratis on Sundays and holidays from 10 to 4, at other times by payment of a fee), will be transferred to the new building in 1868. It contains relics of statues, Greek and other inscriptions, sarcophagi etc.; also a collection of pictures, of which the following merit inspection: \*198. *Philippoteaux*, Parting repast of the Girondists on the eve of their execution; 231. *Curzon*, Female weavers of Naples; 123. Portrait of the Flemish school; 170. St. John writing the Apocalypse, a copy from Raphael; 169. *Perugino*, Madonna with saints.

The ancient cathedral of *St. Lazare* on the harbour, recently condemned to demolition, is still suffered to stand. Opposite to it, on the E. side of the Ancien Port, rises the church of *St. Victor*, with crypt of the 11th cent., superstructure of 1200, towers added in 1350 by Pope Urban V. who was once abbot here.

The stranger whose time permits is recommended to visit the harbour and docks, which afford the most interesting walks at Marseilles, especially the new basins on the N. side. The Bassin de la Joliette contains the large passenger-steamers. At the commencement of the pier there is an omnibus-station. The principal hall of the *Consigne* (Sanitary department of police) contains several good pictures: *Horace Vernet*, The cholera on

board the frigate *Melpomene*; *Guérin*, The Chevalier Rose directing the sepulture of those who have died of the plague; *Gérard*, Bishop Belsunce during the plague of 1720 (see above); *Puget*, The plague at Milan, a relief in marble; *David*, St. Rochus praying to the Virgin, painted at Rome in 1780.

The following pleasant drive of several hours is recommended, especially for the afternoon and evening: From the *Porte de Rome* or the *Place Castelane* (both Pl. E, 2) up the *Cours du Prado*, passing the *Château des Fleurs*; then a descent to the coast, affording charming views, and by the *Chemin de Ceinture* to the village of *Endoume*; hence, skirting the *Anse des Catalans* (baths and hotel p. 28), to the *Promenade Bonaparte*. The stranger may now either return to the town, or ascend on foot to the r. to the church of *Notre Dame de la Garde* (see below).

The finest point in the environs of Marseilles is to the E. of the *Ancien Port*, near the fort of \**Notre Dame de la Garde*, with the church of that name, which contains an image of the Virgin and innumerable votive tablets of those who have been rescued from the dangers of shipwreck or disease. It has recently been restored and decorated with frescoes by a Dusseldorf artist. The eminence to the r. above the chapel affords an admirable survey of the extensive city, occupying the entire width of the valley, the innumerable white villas (*bastides*) on the surrounding hills, the harbour and the barren group of islands at its entrance, with the *Château d'If*, where *Mirabeau* was once confined (also mentioned in *Dumas' "Monte Christo"*), and a portion of the *Mediterranean*. That part of the sea which is concealed by the projecting angle of the fort may be surveyed from the rear of the chapel: grey mountains, light-brown houses with red roofs, scanty vegetation, numerous barren rocks and a beautiful view of the sea. This point is reached in  $\frac{1}{2}$  hr. from the old harbour, by the *Promenade Bonaparte*, adorned with beautiful southern vegetation and affording charming views of the town, harbour and mountains (the unfinished *Résidence Impériale* is situated here), and finally by steps, a somewhat fatiguing ascent. Here the full force is often felt of the prevailing *Mistral*, or piercing N.W. wind, the scourge of Provence.

The Railway to Toulon and Nice (140 $\frac{1}{2}$  M., in 7 hrs.; fares 25 fr. 20, 18 fr. 90, 13 fr. 85 c.; to Toulon 42 M. in



13 $\frac{1}{4}$  hr.) runs from the station outside the Arc de Triomphe (p. 29) at some distance from the sea, passing through several rocky defiles. Several small stations; then *Aubagne*, where the line turns to the S. Near *Cassis* several tunnels penetrate the rocky ridge of *Ollioule*, and stat. *La Ciotat* is reached, charmingly situated on the coast, a most agreeable retreat in winter and spring. Near stat. *St. Cyr* is situated the *Tauroentium* of the ancients. *Bandol*, with a fortified harbour, is delightfully situated in a bay. Then *Ollioules-St. Nazaire*, *La Seyne* and

**Toulon** (*Croix de Malte*, R. 5, D. 4, A. 1 fr.; \**Croix d'Or*, Place des Trois Dauphins; *Amirauté* and *Victoria* in the Boulevard L. Napoléon; *Cafés de Paris* and *de la Marine* in the Champ-de-Bataille, where a military band generally plays in the evening), the war-harbour of France for the Mediterranean with 84,987 inhab., possesses a double harbour, protected by 11 forts which crown the surrounding heights. The strongest of these are *La Malgue*, *Aiguillette*, *Ballaguier* and *Fort Napoléon*. The latter, which is sometimes termed Le Petit Gibraltar, was gallantly defended in December, 1793, by 300 English soldiers against an enemy of tenfold number, but it was at last taken by storm, whereupon the other forts also surrendered. This attack was conducted by the Lieutenant of artillery *Buonaparte*, then in his 23rd year, who six years later became Consul. In 1707 Toulon was besieged less successfully by the Austrians and Sardinians under Prince Eugene, who were obliged to retire after bombarding the town in vain.

The town contains nothing to detain the traveller except the *War Harbour*, with the *Bagno* (prison of the Forçats, or galley-convicts) and the *Arsenal*, which may be inspected daily about 2 p. m. Visitors on exhibiting their passports (or visiting-cards), are furnished with tickets of admission at the Admiralty Office (gratuities prohibited).

The \*view enjoyed from the height of *La Malgue*, S.E. of Toulon, is one of the most beautiful in Provence.

Steamboats run twice weekly from Toulon to *Corsica*, reaching *Ajaccio* in 22, *Bastia* in 24 hrs.

The *Botanical Garden* contains some fine samples of southern vegetation, such as date-palms etc., which flourish in the open air.

Beyond Toulon the line quits the coast and winds through the *Montagnes des Maures* to the N.E.; stations *La Garde* and *Hyères*.

The small town of *Hyères* (*Hôtel des Ambassadeurs*; *Hôtel de l'Europe*; *Hôtel des Îles d'Or*; English Church Service in winter and spring) lies 3 M. from the railway and the same distance from the sea, on the slope of a hill protected from the N. winds by the lofty Mts. des Maures. It is much recommended as a winter-residence for those suffering from pulmonary complaints and is surrounded by a number of villas, but the town itself is uninviting. Most of the heights in the vicinity are barren. The orange and lemon-trees of which Hyères boasts are generally concealed by garden-walls. The low ground is marshy at places and exhales unwholesome vapours in summer and autumn. The *Islands of Hyères* (the *Stoechades* of the ancients) are a group of rocky islands and cliffs near the coast. The largest of them are the *Île du Levant* or *Titan*, *Porteros*, *Porquerolles* and *Bagneux*. Some of them are fortified and inhabited, but they do not enjoy so mild a climate as Hyères itself, being more exposed to the wind.

*Massillon*, the celebrated preacher, who lived during the reigns of Louis XIV. and XV., was born at Hyères in 1663 (d. 1742 as Bishop of Clermont). The *Place Royale* is adorned with his bust.

A number of unimportant places are next passed. Then stat. *Le Luc*, with the ruins of an ancient Abbey, and *Vidauban*, in a picturesque district. From the next stat. *Les Arcs* a branch-line runs to *Draguignan* (Poste), a beautifully situated town with 10,000 inhab. and enjoying a mild and salubrious climate. Next stations *Le Muy* and *Roquebrune*.

**Fréjus** (*Hôtel du Midi*, R. 2, B. 1, D. 3, A. 1 fr.), a small town with 2884 inhab., the ancient *Forum Julii*, founded by Julius Cæsar, contains a number of Roman remains, an amphitheatre, archway (*Porte Dorée*) and aqueduct, none of which possess much interest. The Roman General Julius Agricola was born here; also the Abbé Sieyès, whose name is so intimately associated with the Revolution.

From Fréjus to Nice the line runs near the coast. L. rises the *Mont d'Esterel*. Stat. *St. Raphael* is delightfully situated in a ravine on the coast. At the small harbour of this place Napoleon landed in Oct., 1799, on his return from Egypt; one month later, on Nov. 9th (18th Brumaire), he overthrew the Directory at Paris and caused himself to be created First Consul. Here, too, after his abdication, he embarked for Elba, April 28th, 1814. The line traverses a romantic, rocky district, occasionally affording charming glimpses of the numerous bays of the coast. Stat. *Agay*, then four tunnels.

**Cannes** (*Grand Hôtel de Cannes*, a spacious establishment in the Parisian style, without the town. In the town *Grand Hôtel du Louvre*, *des Etrangers*, *du Nord*, *Poste*, *des Princes*, *d'Angleterre*. On the *Boulevard de l'Impératrice*: *Hôtel de la Méditerranée*, *Beau Rivage*, *Gray*. In the suburbs: *Bellevue*, *Bristol*, *de la Paix*, *de l'Europe*, all fitted up for the reception of visitors making a prolonged stay. On the promenades: *Café des Allées*, *de l'Univers* etc. Private apartments are also procured without difficulty. *English Church Service*), a small town with 7358 inhab., is picturesquely situated in the *Golfe de la Napoule*, in which Napoleon landed on March 1st, 1816, on his return from Elba. Opposite to the promontory to the E., which separates the *Golfe de la Napoule* from the *Golfe de Jouan*, rise the *Iles de Lerins*. On *Sainte Marguerite*, the largest of these, is situated *Fort Montere*y (poor inn), in which "the man with the iron mask" was kept in close confinement from 1686 to 1698. On the island of *St. Honorat* rise the ruins of a fortified monastery and church (boat there and back 10—12 fr.). The summit of the rock above Cannes is occupied by the church of *Notre Dame de l'Espérance*, especially revered by sea-faring men.

The town consists of a main street, parallel to which is the *Cours*, a promenade along the coast. Its charming situation, sheltered from the N. and N.W. winds, has of late years rendered it a most favourite resort of invalids in winter. The beautiful environs are adorned with numerous villas. Those to the W. are principally occupied by English families (the *English Church* here is situated). The best French society is also well represented here. Suites of apartments are usually let by the season (October to May), not for shorter periods. — Excursions to the islands (see above), to *Grasse*, 10½ M. distant etc.

Beyond Cannes the line passes *Golfe Jouan*; a column marks the spot where Napoleon bivouacked on the night after his arrival from Elba.

**Antibes** (*Hôtel de France*), the ancient *Antipolis*, a colony of the Massilians, is now a small, but animated seaport (6829 inhab.), beautifully situated on a promontory and commanding a charming view of the sea, the Bay of Nice and the mountains of the coast. A pier constructed by Vauban connects it with several islands in the vicinity. This portion of the line traverses a remarkably rich and attractive district. It soon crosses the *Var* (Varus), an impetuous mountain-torrent, which in modern, as well as

ancient times formed the boundary between France and Italy, until in 1860 Nice was ceded to France and the frontier removed farther to the E. Stations *Vence-Cagne, Var* and

**Nice**, see R. 16. From Nice to Genoa see R. 15.

## 2. From Paris (*Geneva*) to Turin by Mont Cenis.

Railway from Paris to St. Michel in 15½ hrs.; thence Diligence three times daily over Mont Cenis to Susa in 10 hrs.; from Susa to Turin Railway in 1½ hr. Fares from Paris to St. Michel 77 fr. 60, 58 fr. 20, 41 fr. 95 c.; diligence from St. Michel to Susa, coupé 40, intérieur or banquette (on the top of the vehicle) 35 fr.; from Paris to Turin 104 fr. 65, 83 fr. 55, 65 fr. 15 c. A number of vehicles are always in waiting at St. Michel (and Susa) to convey passengers over the mountain. — Through-tickets for Turin and other places in Italy are sold at the Lyons Railway Office, Boulevard Mazas, in Paris, and at the other important stations such as Dijon, Geneva, Lyons etc. A first or second class ticket entitles the passenger to a place in the intérieur (for a coupé seat 5 frs. additional must be paid); a third class ticket to a seat in the rotonde. *Extra-Iost*: a carriage for 6 pers. 300, 4 pers. 255, 2 pers. 205 fr., including fees etc. — The new Mountain Railway (see p. 38) has still many difficulties to overcome before it can be finally opened for public traffic, especially owing to its dangerous exposure to avalanches and the action of the elements in the higher regions. The trial trips have therefore been discontinued "until farther notice".

From Paris to Macon see R. 1. The railway here quits the Lyons line and proceeds to the l., crosses the Saône and at stat. *Pont-de-Veyle* the *Veyle*. In front and to the l. a view of the Jura is obtained. The next place of importance is

**Bourg** (*Hôtels de l'Europe, du Midi, du Palais*), with 14,000 inhab., the ancient capital of Bresse, situated on the l. bank of the *Reyzousse*, ¾ M. from the station. The church of *Notre Dame de Bourg*, erected from the 15th to the 17th cent., in a variety of styles, contains several pictures, sculpture and fine wood-carving. On the promenade Le Bastion is the \**Monument of Bichat* (d. 1802), who once studied at Bourg, by David d'Angers. The house in which *Lalande* (d. at Paris in 1807) was born is indicated by a tablet with inscription. — Bourg is the junction of the line to Lyons, Mouchard, Besançon and Mulhouse, which is the direct railway between Lyons and Strasbourg (comp. pp. 6—8).

The celebrated \**Church of Brou*, in the florid Gothic style, erected 1511—36 by Margaret of Austria, Regent of the Netherlands, is situated 1½ M. from the town. It contains the sumptuous \**Monuments* of the

foundress, the Duke of Savoy her husband, and Margaret of Bourbon, her mother-in-law. Her well-known motto, "*Fortune infortune forte une*", may be seen in different parts of the church.

The line intersects the forest of *Seillon*. Near Stat. *Pont d'Ain* the *Ain* is crossed.

**Ambérieu**, a pleasant little town on the *Albarine*, situated at the base of the Jura Mts., is the junction for Lyons (p. 8).

The train now continues to ascend the valley of the *Albarine*. L. lie the ruined castles of *Vieux-Mont-Ferrand* and *St. Germain*. Beyond Stat. *St. Rambert de Joux* the valley becomes wilder and more imposing. The line quits the *Albarine* at stat. *Tenay* and enters a sequestered valley to the r., where *Les Hôpitaux* is situated. Near stat. *Rossillon* are a few fragments of a former stronghold. Beyond a tunnel,  $\frac{1}{3}$  M. in length, the lakes of *Pugieu* are observed on the r. Beyond two small stations the line now reaches the valley of the Rhone near

Stat. *Culoz*, at the base of the *Colombier* (4700 ft.), junction of the Geneva line.

From Geneva to Culoz railway in  $2\frac{1}{2}$  hrs.; fares 7 fr. 50, 5 fr. 65, 4 fr. 15 c. The line follows the r. bank of the Rhone, on the slopes of the Jura Mts. Beyond *Collonges*, the fifth station, the Rhone flows through a narrow rocky valley, confined between the Jura and *Mont de Vuache*, and commanded by the *Fort de l'Ecluse*, which rises far above on the r. The line quits the defile by the long *Tunnel du Crêdo* ( $\frac{2}{3}$  M.), crosses the grand *Valserine Viaduct* and reaches stat. *Bellegarde* (Poste), at the influx of the *Valserine* into the Rhone. The latter here forms a species of rapid, known as the *Perte du Rhône*, where the water is occasionally lost to the view. Stations *Pyrimont*, *Syssel* and *Culoz*.

The line to St. Michel (Chemin de Fer Victor Emanuel) crosses the Rhone and at stat. *Châtillon* reaches the *Lac du Bourget* (12 M. in length,  $1\frac{1}{2}$  M. in breadth), the E. bank of which it follows. Several tunnels and fine views.

**Aix-les-Bains** (*Hôtel Impérial*; *Hôtel Guillard*; *Hôtel Venat*, the nearest to the station, R. 2. D. 5 fr.; *Hôtel du Parc*, the *Aquæ Allobrogum* or *Aquæ Gratianæ* of the Romans, is a celebrated watering-place with 4000 inhab. (3000 visitors to the baths annually), possessing sulphur-springs (113° Fahr.), which are adapted for internal and external use. The scanty relics of the Roman period (fragments of a triumphal arch, of a temple and of baths) are almost all within the precincts of private property and not easily accessible.

Pleasant excursion to **\*Haute Combe**, a Cistercian Abbey on the N.W. bank of the *Lac du Bourget*, at the base of the *Mont du Chat*. This was the burial-place of the Princes of Savoy till 1731, after which they were interred in the Superga at Turin (p. 106). The abbey was destroyed during the French Revolution, but restored in 1824 by Charles Felix, king of Sardinia. The church contains a number of magnificent monuments. The prospect from the *Phare de Gessens*, a tower in the vicinity, has been described by Rousseau.

A branch-line leads from Aix-les-Bains to *Annecy* (in 1½ hr., fares 4 fr. 50, 3 fr. 35, 2 fr. 45 c.).

Near stat. *Voglans* the line quits the lake and traverses the broad valley of the *Laisse*; to the l. the beautifully wooded slopes of the *Mont d'Asi* and the *Dent de Nivolet*.

**Chambéry** (*Hôtel de France*, near the station; *Hôtel de l'Europe*; *\*Petit Paris*) is the capital of the Department of Savoy, with 20,000 inhab., and an archiepiscopal see. The *Cathedral*, a small, but interesting edifice of 1430, has been somewhat disfigured by a subsequent addition. A square tower and remnants of the façade of the old palace of the Dukes of Savoy, erected in 1130, still exist. On the Promenade between the railway-station and the town is the *\*Monument of General de Boigne* (d. 1830), adorned with life-size figures of elephants. He was a native of Chambéry, to which he bequeathed a fortune of 3½ million francs acquired in India. *Les Charmettes*, a country-residence 1½ M. from the town, was once tenanted by Rousseau and Madame de Warens.

The line traverses a picturesque district, passing the ruined castles of *Bâtie* and *Chignin*. The precipitous *Mont Granier* (5700 ft.) is indebted for its present form to a great landslide which descended from it in 1248 and overwhelmed 16 villages. Stat. *Route de Grenoble* is the junction for the branch-line to *Grenoble*, which enters the valley of the *Isère* (or *Valley of Graisivaudan*) to the r. [From Chambéry to Grenoble in 2¼ hrs. Grenoble is connected with the Paris and Marseille line by means of three different railways, which reach it at Lyons (p. 8), St. Rambert (p. 13) and Valence (p. 14) respectively. From Grenoble to Marseilles by railway in 13 hrs.] — The line now turns to the l. Next stat. *Montmélian*, where a good description of wine is produced. The ancient castle, of which scanty fragments now alone exist, was long the bulwark of Savoy against France. It was once defended by Goffredo Benso, an ancestor of Cavour (d. 1861).

during 13 months against the army of Louis XIII. In 1705 it was destroyed by Louis XIV. Next stations *St. Pierre d'Albigny* and *Chamousset*. Picturesque view (to the l.) of the broad valley of the *Isère*, enclosed by beautifully formed mountains on both sides.

At the influx of the *Arc* into the *Isère* the line quits the valley of the latter and ascends the valley of the *Arc*, which is at first of considerable width. A retrospect is here obtained of the peculiarly shaped *Mont Granier* (p. 37) in the distance. Beyond stat. *Aiguebelle*, which is grandly situated, the valley contracts. Here the high road (r.) leads through a gate resembling a triumphal arch. The *Arc* is now crossed. The valley expands and the scenery is picturesque. The district near stat. *Epierre* is rendered unhealthy by the marshy nature of the soil, and cretinism is here prevalent. The railway and the high road ascend on the r. bank of the *Arc*. Several cuttings and a tunnel. Stat. *La Chambre*. Beyond *St. Julien*, where excellent wine is produced, the valley again contracts and the scenery assumes a bleak aspect. *St. Jean de Maurienne* (*Hôtel de l'Europe*) is the chief place in the valley, then

**St. Michel** (*Hôtel de la Poste*; *La Samaritaine*; \**Rail. Restaurant*), where the railway at present terminates. The diligence and its supplementary carriages, which are in waiting at the station, generally start 1 hr. after the arrival of the train.

12 M. *Modane* (\**Lion d'Or*, dear), a village on the high road. At *Fourneau*, 3 M. below *Modane*, the new railway will quit the valley of the *Arc* and enter the long tunnel ( $8\frac{1}{8}$  M. in length, estimated cost 38 million francs) to the S.E., penetrating the mountain beneath the *Col de Fréjus* and emerging in the valley of *Bardonnèche* (near the village and fort of that name). It will then quit the valley at *Oulx* and descend N.E. in the *Dora Valley* (p. 40) to *Susa*. The tunnel is the grandest modern undertaking of the kind. The ingenious boring machines are worked by means of compressed air. The work progresses more rapidly on the Italian than on the French side, where the rock is harder. According to the most recent calculations it is expected that the tunnel will be completed in 1871. Meanwhile another company has within less than two years constructed a temporary line over the pass, in accordance with the system of the American engineer *Fell*. It runs parallel with the high road and besides the

ordinary rails is provided with another of higher level in the middle, against which horizontally placed wheels work in order to increase the friction. The capabilities of this novel conveyance over a mountain-pass are necessarily limited. It is said that not more than 60—70 passengers can be conveyed at one time. If the system is eventually successful, a new era in the mode of crossing Alpine passes will probably be introduced.

The Fort *Bramant d'Essillon*, to the l., high above the abyss in which the Arc foams through its rocky channel, completely commands the road. It is, however, condemned to demolition, in accordance with the terms of the treaty of annexation. The remarkable Pont du Diable connects the fort with the road. The villages of *Verney* and *Termignon* are next reached. The Arc flows through a bleak mountain-valley, overtopped by lofty and barren mountains. The road ascends rapidly, then descends to

15 M. **Lans-le-Bourg** (\**Hôtel de l'Europe*; *Hôtel Impérial*), a miserable village at the N. base of Mont Cenis.

The road across *Mont Cenis*, the traffic on which is considerable at all seasons, constructed in 1802—5 by Fabbroni by order of Napoleon, attains a height of 6354 ft. (i. e. about the same elevation as the Bernardino, Splügen, St. Gotthard and Simplon routes). This is the principal route between France and Italy, and at the same time the safest of the higher Alpine passes, especially since the superior construction of a considerable portion of the road on the E. side, by which the worst part of the old road is superseded. The diligences are dragged up the mountain by two horses and eight mules. There are 23 houses of refuge, where the inspectors of the road render assistance to travellers if required.

At Lans-le-Bourg the road quits the valley of the Arc and the windings commence. A retrospect is obtained of the imposing *Vanoise Glacier*, on the opposite mountain. In the valley of the Arc, higher up, *Lans-le-Villard* is situated. The road ascends without intermission to the 18th refuge (the numbers are reckoned from the Italian side), which stands near the boundary between France (Savoy) and Italy (Piedmont). For the ascent from Lans-le-Bourg to the post-house on Mt. Cenis carriages require 3½, pedestrians 2½ hrs. only (by cutting off the windings of the road, generally in the direction of the telegraph wires, and following the old road which diverges at the 20th refuge.



The summit of the Pass is 6354 ft. above the sea-level. Beyond it the road leads near a lake which abounds in trout. On the lofty plain are situated the old and new post-houses, two tolerable inns adjacent to each other. About  $\frac{1}{2}$  M. farther the *Hospice* on **Mont Cenis** is reached. Benedictine monks here entertain poor travellers gratuitously, but a few rooms are reserved for the wealthier classes who can contribute to the support of the establishment. The hospice, founded by Charlemagne or by Louis the Pious, owes its present form to Napoleon I. It is tenanted by monks and a few carabineers. The *Grande Croix* and several other taverns are situated on the road  $2\frac{1}{4}$  M. farther. The road now descends by windings to the small plain of *St. Nicholas* and traverses it in a straight direction. To the l. rises the picturesque mountain *Rochemelon* (*Rocciamelone*), crowned by the chapel of *Notre Dame des Neiges*, formerly much frequented, but now falling to decay. The villages of *Novalesa* and *Ferrera* on the former road remain on the l. A fine view of the valley of Susa, traversed by the railway, is now enjoyed. The vegetation assumes a southern character; the chestnut, mulberry and fig gradually become more common. *Molaret* (small inn) is the first Piedmontese village. The road soon reaches the valley of the *Dora Riparia* (*Dora Susaj*), in which it ascends S.W. over *Mont Genève* (in the same direction as the future railway, see p. 35).

24 M. **Susa** (*Poste; Hôtel de Savoie; Hôtel de France*), the Roman *Segusium*, a very ancient town with 2000 inhab., is picturesquely situated in an amphitheatre of rocks. The garden of the Governatore contains an ancient triumphal arch, 48 ft. high, 40 ft. wide and 25 ft. in depth, decorated with projecting Corinthian columns at the four corners, and with sacrificial scenes on the frieze. The inscription records that the prefect Cottius, son of king Donnus, and the people subject to his jurisdiction erected the arch to Augustus A. U. C. 745 (i. e. B. C. 8).

The Railway (comp. p. 38) follows the course of the Dora, the broad and attractive valley of which is enclosed by two mountain-ranges. Four small stations; then *S. Ambrogio*; in the vicinity, high on a rocky pinnacle to the r., stands the abbey of *S. Michele della Chiusa*, remarkable for its graves, the corpses in which, instead of decomposing, are converted into natural mummies. At *Avigliana* the valley expands into a broad plain.

Three more unimportant places are finally passed. The view is generally intercepted by the acacia plantations which skirt the railway on both sides.

**Turin** see R. 10.

### 3. From Lausanne to Arona on the Lago Maggiore (and Milan) over the Simplon.

Railway from Lausanne to Sion in 31 $\frac{1}{2}$ —41 $\frac{1}{2}$  hrs.; fares 10 fr. 60, 7 fr. 20, 5 fr. 30 c. Thence over the Simplon Diligence once daily in 19 hrs. Comfortable Swiss vehicles the whole way to Arona; fare (coupé) to Domo d'Ossola 35 fr. 30 c., intérieur somewhat less. From Domo d'Ossola to Arona 8 fr. With regard to the different seats in the diligences see p. 47. — For the journey from Lausanne (Ouchy) to Villeneuve (or Bouveret, comp. p. 42) the steamboat is preferable to the railway. Steamers on Lago Maggiore see R. 22.

**Lausanne** (\*Faucon, R. 2—3, L. 1, B. 11 $\frac{1}{2}$ , D. 3—4, A. 1 fr.; Hôtel Gibbon; \*Bellevue; \*Hôtel du Grand Pont, not expensive; Hôtel Riche Mont. — At Ouchy: \*Beau Rivage, a spacious establishment opposite the steamboat-pier, R. 2 fr. and upwards, B. 11 $\frac{1}{2}$ , A. 1 fr.; Ancre), capital of the Canton de Vaud, with 20,742 inhab., is delightfully situated at the base of *Mont Jorat*, on two hills connected by the imposing \**Grand Pont*, a bridge constructed in 1839—44. The \**Cathedral*, a pure Gothic edifice erected in 1235—75, should be visited. The tower, 154 ft. in height, affords a fine survey of the town, the lake and the Alps. The *Musée Cantonal* in the Collège contains a natural history cabinet and a collection of antiquities; several good pictures at the *Musée Arlaud*. — Celebrated view from the \**Signal* (1994 ft.),  $\frac{1}{2}$  hr. above the town. Mont Blanc itself is not visible thence, but may be viewed from the *Grandes Roches*,  $\frac{1}{2}$  hr. from the town, r. of the road to Yverdon.

The railway from Lausanne to Villeneuve skirts the N.E. bank of the Lake of Geneva. Most travellers will prefer the steamer from *Ouchy* (omnibus thither from Lausanne in  $\frac{1}{4}$  hr.) to *Villeneuve* or to *Bouveret* (p. 42). The abrupt slopes between Lausanne and Vevay, termed *Lavaux*, produce the excellent wine of that name.

**Vevay** (\*Trois Couronnes or Hôtel Monnet, on the lake, R. 3—1 fr., L. 3 $\frac{1}{4}$ , B. 11 $\frac{1}{2}$ , D. 3—4 fr., A. 1 fr.; \*Hotel Senn, also on the lake; \*Hôtel du Lac, smaller; Croix Blanche, Trois Rois, not far from the station, without view; \*Hôtel du Pont, by the station; Hôtel de la Poste, in the town),

the second town in the Canton de Vaud, with 6500 inhab., is celebrated for the beauty of its situation. Charming view from the small terrace in the market-place, near the *Château of M. Couvreu* (magnificent \*Garden with southern vegetation, gardener 1 fr.). The *Church of St. Martin*, without the town, erected 1498. used in summer only as a place of worship, is the burial-place of the regicides Ludlow and Broughton, members of the republican tribunal which condemned Charles I. to death.

The most beautiful and imposing part of the Lake of Geneva is between Vevay and Villeneuve. The villages of *Clarens*, *Chernex*, *Vernex*, *Montreux*, *Glion*, *Collonges*, *Veytaux* etc., which here lie scattered along the bank of the lake and the neighbouring heights, all belong to the parish of **Montreux** (\**Hôtel de l'Union*; *Pont*). From the lofty church a magnificent \*view is enjoyed, extending from the mouth of the Rhone to a point far beyond Lausanne. Montreux is much resorted to as a winter residence by persons in delicate health on account of the mildness of the climate. Abundant accommodation is afforded by the numerous pensions (3½—8 fr. per day) in the neighbourhood.

About midway between Montreux and Villeneuve rises the \**Castle of Chillon* on a rock in the lake, 60 ft. from the bank, with which a bridge connects it. It was once a stronghold of the Counts of Savoy, afterwards a state-prison; since 1798 it has been employed as an arsenal and a prison for military convicts. Its principal celebrity is derived from Byron's "Prisoner of Chillon", which was written at the "Ancre" at Ouchy, and the history of Bonivard, prior of St. Victor at Geneva, who was confined here in 1530—36. The apartments with their ancient wooden ceilings, the subterranean vaults with their pillars and arches, and the interesting reminiscences connected with the castle render it well worthy of a visit (gratuity 1 fr.).

**Villeneuve** (*Hôtel de Ville*) lies at the mouth of the Rhone Valley, but at some distance from the river. The railway on the r. bank of the Rhone unites with that on the l. bank at St. Maurice (see below). The latter at present terminates at *Bouveret*, where the trains correspond with the steamers. The railway along the S. (French) bank of the lake to Geneva is in process of construction.

The lower part of the Rhone Valley, 3 M. in breadth and enclosed by lofty mountains, is marshy. The vine-clad slopes on the l., especially those of *Yvorne*, produce some of the most esteemed Swiss wines. Stations *Aigle*, *Ollon St. Triphon*, *Bex*. At St. Maurice the valley contracts. The railway of the r. bank here crosses the river and unites with the line on the l. bank. Stat. **St. Maurice** (*Hôtel de la Dent du Midi*; *Ecu du Valais*) is an old town with very narrow streets, confined between the river and a wall of rock in the rear. The richly endowed Abbey, founded as early as 515 by the Emp. Sigismund, contains some curious old works of art.

To the r., 1 M. from stat. *Vernayaz* is the *\*Pissevache*, or waterfall of the *Sallenche*, which descends from the glaciers of the Dent du Midi and is here precipitated into the Rhone Valley from a height of 120 ft. About  $\frac{3}{4}$  M. S. of Vernayaz, on the r., is the imposing *\*Gorge du Trient*, accessible for a distance of  $\frac{1}{2}$  M. by means of galleries (admission 1 fr.).

**Martigny** (*\*Hôtel Clerc*; *\*Hôtel de la Tour*; *Grande-Maison-Poste*; *Cygne*) is a busy place in summer, being at the junction of the Simplon and Great St. Bernard routes and the bridle-paths over the Tête Noire and Col de Balme to Chamouny (9 hrs.). On a height (1860 ft.), situated at the extremity of the right angle which the valley of the Rhone here forms, rises the ruined castle of *La Batia*, the position of which renders it a commanding point of view. The railway runs hence in a straight direction to the *Baths of Saxon* (Inn) and *Riddes*, where it crosses the Rhone.

**Sion** (*\*Hôtel de la Poste*; *Lion d'Or*), with 4207 inhab., the principal place in the *Canton of Valais*, which in 1810—15 belonged to France under the name of *Département du Simplon*, presents an imposing aspect with the picturesque castles towering above it. Two of these, the *Tourbillon* (\*view) and *Majoria*, were burned down in 1788; *Valeria*, the third, erected on the ruins of a Roman castle, now serves as an eccle-iastical seminary. The adjacent church of *St. Catharine*, founded in the 9th cent., is interesting to architects. The only buildings in the town worthy of notice are the *Cathedral* and the elegant church of *St. Theodule* adjoining it. A leisure hour is best employed in ascending to the castle of *Tourbillon* (20 min.).

9<sup>3</sup>/<sub>4</sub> M. **Sierre** (\**Hôtel et Pension Baur; Soleil*) is picturesquely situated on an eminence, with some ruins in the vicinity. Excellent wine is produced in the environs. The road soon crosses the Rhone. The small village of *Pfyn* forms the boundary between the French and German languages, the latter only being spoken beyond this point.

To the l. rises the important looking market-town of *Leuk*, or *Loèche*, with its castle and towers, high above the Rhone. Above the *Gorge of the Dala*, which here opens on the l., the spire of *Varen* glitters on a height. To the r. of *Leuk*, high above it, lies the Alpine village of *Albinen* on a shelving pasture.

The road next passes through the small village of *Susten* (\**Hôtel de la Souste*).

9 M. **Tourtemagne** or *Turtman* (\**Post; Sonne*). To the l., high above in the *Lötschenthal* which here opens, rise the icy slopes of the *Tschingel Glacier*; to the r. in the background is the broad *Simplon group*, with the grand arch of the *Kaltwasser Glacier* (see below). L., above *Raron*, rises the snow-clad *Bietschhorn* (12,169 ft.).

8<sup>1</sup>/<sub>2</sub> M. **Vispach** or *Visp*, French *Viège* (\**Sonne*, R. 2, B. 1<sup>1</sup>/<sub>2</sub>, D. 3<sup>1</sup>/<sub>2</sub>, A. 1<sup>1</sup>/<sub>2</sub> fr.; *Post*), a village with beautiful environs, was seriously injured by an earthquake in July, 1855. \*Views from the sluice and the churchyard. The magnificent mountain visible in the background of the valley of the *Visp* is the *Balferin* (11,636 ft.), the first peak of the *Mischäbel* or *Saasgrat*, which separates the valley of *Saas* and *St. Nicholas*. [An excursion to *Zermatt* and the *Gorner Grat* may be accomplished in two days from *Vispach* if a horse (10 fr.) be taken to *St. Nicholas* and a char-à-bancs (12 fr.) thence to *Zermatt*; the *Gorner Grat* may then be ascended, and *Vispach* regained in the same manner as before (comp. *Baedeker's Switzerland*).]

5<sup>1</sup>/<sub>4</sub> M. **Brieg** (2180 ft.) (\**Post* or *Trois Couronnes; \*Engl. Hof*, R. 2, B. 1<sup>1</sup>/<sub>2</sub>, A. 1<sup>1</sup>/<sub>2</sub> fr.), is a small town at the base of the *Simplon*, at the commencement of the *Simplon Route*, which was constructed by order of *Napoleon* in 1800—6, and after the *Brenner* (p. 72) was the first carriage-road across the Alps from *Switzerland* to *Italy*.

At *Brieg* the road quits the valley of the *Rhone* and ascends by long and numerous windings on the mountains of the l. bank

of the river. By means of a long circuit to the E. the *Ganterthal* is avoided.

12 M. *Berisal* (4768), the 3rd Refuge, is also a post-house and \*inn. Above the 4th Refuge a retrospect is obtained in clear weather of the *Bernese Alps* (to the N.), from which the huge *Aletsch Glacier* descends. That portion of the road between the 5th Refuge and the culminating point is the most dangerous during the season of avalanches and storms. Within a distance of  $2\frac{1}{2}$  M. there are six houses of refuge and a hospice. The road passes through the *Kaltwasser Glacier Gallery*, over which the stream from the glacier is precipitated into the abyss below. The fall is visible through a lateral opening. From the 6th Refuge a splendid final view is enjoyed of the *Bernese Alps* and the *Aletsch Glacier*; far below in the *Rhone Valley* lies *Brieg*.

The **Simplon Pass** is 6218 ft. above the sea-level. About  $\frac{3}{4}$  M. beyond the summit is the *Hospice* (no payment demanded for hospitality, but strangers should contribute to the funds of the establishment at least as much as they would have paid at an hotel), a stately structure founded by Napoleon, but not completed till 1825. A broad, open valley, carpeted at places with rhododendrons, here forms the highest part of the *Simplon Pass*, above which snow-peaks and glaciers rise. The imposing *Raut Glacier* is conspicuous on the mountains to the S. The *Old Hospice*, a lofty square tower now tenanted by herdsmen, lies far below the new road. Farther on are the *Balm Glacier* on the l., and the *Rosshoden Glacier* with its moraine on the r.

15 M. **Simplon** (4340 ft.), Germ. *Simpeln*, Ital. *Sempione* (*Post*; \**Vue du Fletschhorn*, at the lower end of the village). The road now describes a great curve to the S., which pedestrians may cut off by a rugged path and regain the road at the *Alpghy Gallery*. Here the most remarkable part of the *Simplon route* begins. It leads through the \**Ravine of Gondo*, one of the wildest and grandest among the Alps, which becomes narrower and more profound at every step, until its smooth and precipitous walls of mica-slate completely overhang the road, whilst on the other side the *Diveria* careers wildly over its rocky channel. The most remarkable of the tunnels which here pierce the rocks is the *Gallery of Gondo*, 683 ft. in length, constructed in 1805 and

fortified by the Swiss in 1830. At the issue of the gallery the *Fressinone* (or *Alpienbach*) dashes over the rocks from a considerable height into the gorge beneath. A slender bridge crosses this cascade. The rocks rise to a dizzy height (about 2000 ft.) on both sides. The sombre entrance of the gallery presents a striking contrast to the white foam of the torrent. This magnificent Alpine \*scene, especially when viewed from a distance of 40—50 paces, surpasses the celebrated *Via Mala* (p. 58) itself. *Gondo* is the last Swiss village;  $\frac{1}{2}$  M. beyond it is the Italian boundary-column. *S. Marco* is the first Italian village.

9 M. *Iselle* (2019 ft.) (\**Posta*; one-horse carr. to *Domo d'Ossola* 7 fr.) is the seat of the Italian custom-house. The wildest scenery is now quitted, but the valley continues to be extremely picturesque. It unites with the broad and fruitful valley of the *Tosa* (or *Toce*) at the lofty bridge of *Crevola*. The valley is now termed the *Val d'Ossola*. The characteristics of the scenery are thoroughly Italian.

9 M. *Domo d'Ossola* (942 ft.) (\**Grand Hôtel de la Ville*, spacious apartments; *Grand Hôtel d'Espagne*) is a small town of Italian aspect. One-horse carr. to *Baveno* 15, *Brieg* 45, three-horse carr. to *Brieg* 80 fr. Diligence daily (fare 6 fr.) to *Pallanza* on *Lago Maggiore* (p. 176). At *Masone*, where the *Anzasca Valley* opens on the W., the *Tosa* is crossed by a bridge which has frequently been destroyed by inundations.

9 M. *Vogogna* (\**Corona*) is situated at the base of precipitous rocks. The next villages are *Premosello*, *Corciago* and *Migiandone*, where the *Tosa* is crossed by means of a ferry.

$7\frac{1}{2}$  M. *Ornavasso* (*Auberge d'Italie*; *Croce Bianca*). The marble-quarries in the vicinity, especially those on the slopes of the l. bank of the *Tosa*, yielded the material of which the cathedral of *Milan* is constructed. To the S. a road leads through the valley of the *Strona*, which falls into the *Tosa* near *Gravellona* (*Europa*), to the beautiful \**Lake of Orta* (p. 182; diligence daily between *Orta*, *Gravellona*, *Pallanza* and *Intra*, see R. 23). *Fariòlo*, the next village, is situated in a most luxuriant district, abounding in olives, chestnuts, figs, vineyards and fields of maize. The road passes an extensive quarry of granite, of which the magnificent columns of the restored *Basilica S. Paolo fuori le Mura* near *Rome* are formed, and soon reaches the S.W. bank

of the *Lago Maggiore* (R. 22), from which the *Isola Madre*, the most northern of the *Borromean Islands*, rises prominently.

7½ M. *Baveno* (\*Beaurivage; Bellevue) is a steamboat station, at which however all the vessels do not touch (comp. p. 176). Travellers from the Simplon usually visit the Borromean Islands hence. The road, almost entirely supported by buttresses of granite and masonry, skirts the lake and leads to **Stresa** (\**Hôtel des Iles Borromées*, ¼ M. N. of the village; *Albergo Reale*, on the lake), a steamboat-station, still more convenient than Baveno for visiting the Borromean Islands. Then *Belgirate*, *Lesa* and *Meina*.

12 M. *Arona* see p. 178. Railway (by Novara) to **Milan** see RR. 22, 24, 18; to Genoa R. 22; to Turin RR. 22, 24, 18. — By *Sesto Calende* to Milan see p. 179.

#### 4. From Lucerne to Como (and Milan) over the, St. Gotthard.

Steamboat from Lucerne to Flüelen 4 times daily in 2¾ hrs. (fare 4 fr. 60 c.); from Flüelen to Como Diligence (which conveys passengers to Camerlata, p. 157) twice daily in summer in 22 hrs. (coupé 37 fr. 80 c., intérieur 31 fr. 90 c.) Passengers may engage their seats at the post-office at Lucerne, on the steamboat, at Flüelen or at Altorf. Direct tickets to Milan are issued at Bâle (53 fr. 45 c., 49 fr. 25 c.) and Aarau (50 fr. 50, 47 fr. 10 c.). Passengers forwarding their luggage by post, when they themselves contemplate a digression (e. g. to the Rigi), should address it to Altorf, not to Flüelen. Inside-passengers see little or nothing of the magnificent scenery; a coupé seat should therefore if possible be engaged. There are two very desirable seats outside, both at the disposal of the conductor, who will on application (5—6 fr.) assign one to the traveller. Those who fail to secure a coupé seat are recommended not to pay their fare until shortly before the departure of the diligence, in which case they, being among the last on the list of passengers, will most probably have seats assigned to them in a supplementary carriage, whence the scenery can be surveyed to advantage. — The landlords of the hotels, at Flüelen, Andermatt or Hospenthal, Airolo, Magadino, Faïdo, Bellinzona, Lugano and Como have instituted a system of private posting, according to which a carriage for 4—5 pers. with two horses from Flüelen to Como costs 150 fr. (to which about 24 fr. for gratuities must be added; 2 fr. at least for each station). The cost therefore for four persons is but slightly in excess of the coupe fare. A written agreement (specifying fees) should be made with the proprietor of the carriage for the entire journey. Fresh horses are procured by exhibiting this at each stage. The night is spent at Airolo or Faïdo. Payment is made at the end of the journey. The agents of these carriage-proprietors generally present themselves on board the steamboats and are provided with printed tariffs of the fares.



**Lucerne** (\*Schweizer Hof, \*Luzerner Hof, \*Englischer Hof, all with high charges, but excellent; Cygne; Hôtel du Rigi; these five are opp. the steamb.-piers. \*Wage, on the Reuss, moderate, Rössli, Adler, \*Post, Möhren, Hirsch, all in the town and of humbler pretension), capital of the Canton of that name (with 11,600 inhab.), is situated at the efflux of the green *Reuss* from the Lake of Lucerne. Its well-preserved walls and watch-towers, as well as its palatial modern hotels, impart an important aspect to the town. The view from the quay is strikingly beautiful. The celebrated \**Lion* of Lucerne (5 min. from the Schweizerhof) was sculptured in 1821, from Thorwaldsen's design, to the memory of 26 officers and 760 soldiers of the Swiss guard, who were cruelly massacred in the defence of the Tuileries, Aug. 10th, 1792. The dying lion (28½ ft. in length) reclines in a grotto, its body transfixed by a broken lance, its paw sheltering the Bourbon lily. — E. of the Lion, towards the lake, rises the *Hofkirche*, or *Stiftskirche*, dating from the 17th cent.; towers erected 1506; celebrated organ. — The extensive *Arsenal*, on the l. bank of the Reuss, contains a number of weapons and other trophies taken by the confederates from the Burgundians and Austrians on different occasions. Charming walks: W. to the \**Gütsch* (a steep ascent of ¼ hr. from the Bâle Gate), or to *Gibraltar*: S. by the avenue to *Kriens*; E. to *Allenwinden*; to the \**Drei Linden*, ¾ hr. E., near the Capuchin Monastery on the *Wesemlin*, a remarkably fine point of view.

\***Pilatus** (6840 ft.), on which there are two inns, may be ascended in 3½—4 hrs. from *Hergiswyl* (\*Rössli, unpretending) or from *Alpnach* (Hôtel Pilate), villages on the lake at the base of the mountain, where horses may be procured (comp. *Baedeker's Switzerland*).

The \*\***Lake of Lucerne** (1345 ft.), or *Lake of the Four Forest-Cantons* (viz. *Uri, Schwyz, Unterwalden, Lucerne*) is surpassed by no lake in Switzerland, or even in Europe, in the magnificence of its scenery. It is nearly cruciform in shape, the bay of Lucerne forming the head, the bays of *Küssnacht* and *Alpnach* the arms, and the bay of *Buochs* and the Lake of *Uri* the foot. Length from Lucerne to *Flüelen* 25 M., greatest width 3½ M., between the extremities of the arms 15 M.

The Steamboats start from the vicinity of the railway station and touch at the piers on the opposite bank, near the hotels, before their final departure. Strikingly picturesque retrospect

of the town. shortly after the quay is quitted. As the vessel proceeds, the Rigi on the l., Pilatus on the r., and the Bürgenstock and Stanser Horn in a straight direction are the most conspicuous mountains. L. of Pilatus, above the mountains of Sachseln, rise the majestic Bernese snow mountains: Jungfrau, Eiger, Mönch. the Wetterhörner and the Schreckhörner.

A view to the l. is soon obtained of the *Lake of Küsnacht*, and to the r. of that of Alpnach. and the central point of the cross which the lake forms is attained. *Küsnacht* is visible to the E. in the distance. On the bank to the l. rise the ruins of *Neu-Habsburg*. On the S. is the sombre, wooded *Bürgenstock* (3442 ft.); more to the r. tower the barren peaks of the strikingly picturesque *Pilatus*. On the l. rises the *Rigi*, at the base of which gardens, orchards and bright looking houses are situated, whilst above these the mountain is wooded and clothed with rich pastures. At its base lies (l.) **Wäggis** (\**Löwe*; *Concordia*), in a most fertile tract, the usual landing-place for those who purpose ascending the Rigi from the S.W. side.

The \***Rigi** (5541 ft.), with its exquisite view (numerous inns and pensions), may be reached from Lucerne in 4½ hrs. Ascent from *Arth*, *Goldau*, *Küsnacht*, *Wäggis* or *Fitznau* in 3½ hrs., from *Lommensee* 3¼, from *Gersau* and *Lowerz* 4—4½ hrs. That from *Arth*, *Goldau* or *Lowerz* is recommended, then the descent to *Wäggis*. Comp. *Bædeker's Switzerland*.

The next village on the l. is *Fitznau*, with the lofty red precipice of the *Rothenfluh*.

Two promontories, aptly termed the *Nasen* (nose-), the one a spur of the Rigi, the other of the Bürgenstock, here extend far into the lake and appear to terminate it. Beyond this strait the lake towards the W. takes the name of the *Lake of Buochs* from the village of *Buochs* (Röschli; Kreuz) on the r., above which the *Buochser Horn* (5570 ft.) and *Stanser Horn* (5847 ft.) rise.

*Beckenried* (\**Sonne*; Mond), to which the steamer now crosses, is delightfully situated on the lake. Then, on the opposite bank, *Gersau* (\**Hotel Müller*; \**Sonne*), a village in the Canton of Schwyz, situated on a narrow strip of fertile land and enclosed by rocks. On the ridge of the mountain above stands the sanitary establishment of the *Rigi-Scheideck* (5073 ft.).

To the E. rise the bald summits of the two *Mythen* (5858 ft. and 5886 ft.), at the base of which, 3 M. inland, the small town of *Schwyz* lies. On the bank of the lake, at the mouth of the

*Muotta*, **Brunnen** (*Aigle d'Or*; \**Rössli*; \**Hirsch*) is situated, the harbour of Canton Schwyz.

On the opposite bank, in Canton Uri, is *Treib*, a small harbour. On a height above stands the village of *Seelisberg* (2336 ft.), with the two much frequented \*sanitary establishments near the chapel of *Maria Sonnenberg* (2587 ft.). Above these rises the *Niederbauen* or *Seelisberger Kulm* (5933 ft.), commanding a noble prospect.

The S. arm of the lake, or **Bay of Uri**, commences at Brunnen. This is the grandest part of the lake, the mountains rising almost perpendicularly on both sides. Near the sharp promontory which projects into the lake opposite Brunnen, the *Wytenstein*, or *Mythenstein*, a rocky pyramid 80 ft. in height, rises from the lake. It bears an inscription in honour of Schiller. A short distance farther, at the base of the Seelisberg, lies the *Rütli*, a meadow with a few cottages, memorable as the spot where on the night of Nov. 7th, 1307, the first Swiss league (between Uri, Schwyz and Unterwalden) was solemnly entered into. A short distance farther, on the opposite bank, rises the *Achsenberg* (3146 ft.), at the base of which nestles the *Chapel of Tell* amid rock and wood. It stands on the *Platte*, a rock on the verge of the lake (steamboat-stat. and \*hotel), which is said to have been the spot where Tell sprang out of Gessler's boat when overtaken by a storm. The road above, leading from Brunnen to Flüelen, a distance of 7½ M., hewn in many places through the solid rock, far above the level of the lake, is extremely interesting and imposing. — The view of the extremity of the lake, as Flüelen is approached, is magnificent. The most prominent mountain, rising abruptly on the r., with a summit resembling an old castle, is the *Gitschen* (7560 ft.). Above the valley of the Reuss in the distance towers the imposing pyramid of the *Bristenstock* (9464 ft.). Above Flüelen, to the l., rises the *Windgelle* (9818 ft.). The steamer now stops at (25 M. from Lucerne) the village of

**Flüelen**, Ital. *Fiora* (\**Adler*; *Kreuz*; both of moderate pre-tensions), at the S. extremity of the Lake of Lucerne, magnificently situated. A short distance to the W. the *Reuss* is conducted into the lake by an artificial channel. The St. Gotthard road leads hence to (2 M.) **Altorf** (\**Adler*; \**Schlüssel*; *Löwe*;

*Sonne; Kreuz*), the capital (2430 inhab.) of Canton Uri. A colossal *Statue of Tell* in plaster stands on the spot whence the intrepid archer is said to have aimed his arrow at the apple on his son's head. L. of the road beyond the town stands the Arsenal of the canton. Farther on, at the entrance of the *Schächenthal*, the brook descending from which is crossed by the road, lies the village of *Bürglen* (\*Tell), the birthplace of Tell. To the r., on the opposite bank of the Reuss, rises the church-tower of *Attinghausen*, with the ruined castle of that name. The road approaches the river at the *Klus*, opposite the village of *Erstfelden*. To the l. rise the abrupt *Kleine* (9240 ft.) and *Grosse Windgelle* (9818 ft.). As the road approaches *Silinen* a fine view of the superb pyramid of the *Bristenstock* (9464 ft.), which appears to close the valley, is obtained.

10½ M. **Amstäg** (1557 ft.) (\**Kreuz*; \**Hirsch*; \**Stern*; *Löwe*) lies most picturesquely at the base of the Bristenstock and the Windgelle, at the mouth of the *Maderanerthal*, from which the *Kürstelenbach* descends impetuously to the Reuss.

Here the higher part of the *St. Gotthard Route*, constructed in 1820—32 by the cantons of Uri and Tessin, commences. The magnificence of the scenery probably surpasses that of any of the other Alpine passes. The road at first gradually ascends on the l. bank of the Reuss, which flows in its profound bed far below and forms several waterfalls. The huge pyramid of the Bristenstock is now on the l. Near

*Intschi* (2035 ft), a village 1½ M. from Amstäg, a fall of the *Leutschäbach* is passed, and beyond it one of the *Intschialpbach*. The next bridge, that of the *Pfaffensprung*, affords an admirable view in both directions. The river careers wildly through a rocky gully far beneath. The road next crosses the impetuous *Mayenbach*, which descends from the Susten. *Wasen* (2891 ft.) (\**Ochs*), 6 M. from Intschi, is most picturesquely situated on a height. To the r. is a beautiful waterfall of the *Rohratpbach*, near *Wattingen*, where the road again crosses the Reuss. To the W. of *Göschänen* (3391 ft.) (\**Rössli*, unpretending), 3¼ M. from Wasen, opens the valley of the *Göschenen-Reuss*, terminated by the grand *Dammafirn* or *Sandbalm-Glacier*. Beyond Göschenen the wild rocky ravine of the \**Schöllenen* commences. On both sides rise lofty and precipitous cliffs of granite, whilst

the Reuss foams through its profound channel below the road. The road winds upwards and crosses 8 bridges. Pedestrians may avoid most of the curves by following the old bridle-path. This part of the road is greatly exposed to avalanches. A gallery or tunnel, 80 yds. in length, carries it past the most hazardous spot.

The *\*Devil's Bridge* (4344 ft.) is now reached, in the midst of a scene of the wildest desolation. The Reuss here forms a beautiful cascade, descending from a height of 100 ft. and bedewing the bridge with its spray. The old moss-grown bridge below is now disused. In 1799 this spot was the scene of fierce struggles between the French and Austrians, and a month later between French and Russians. The road now passes through the **Urnern Loch**, a tunnel 80 yds. long, hewn in the solid rock in 1707, but not accessible to carriages until it was enlarged when the new road was constructed.

The *Valley of Urseren* (4700 ft.), which the road enters on emerging from the tunnel, presents a striking contrast to the savage region just traversed. This peaceful dale, watered by the Reuss and surrounded by lofty and partially snow-clad mountains, was probably a lake before the Reuss had forced a passage through the Schöllenen.

13½ M. **Andermatt** (4445 ft.) or **Urseren**, Ital. *Orsèra* (*\*St. Gotthard; \*Post*), 1 M. from the Devil's Bridge, 3 M. from Göschenen, is the principal place in the valley. During the war of 1799 the village suffered severely, thousands of French, Austrian and Russian troops having been successively quartered here. The Oberalp route, leading to the Valley of the Vorder-Rhein and Coire, diverges here to the l. *Hospenthal* (*\*Meyerhof; \*Löwe moderate*), 1½ M. farther, derives its name from a former hospice. The Furca road diverges to the r. and leads to Realp and the Rhone Glacier.

The St. Gotthard road now ascends by numerous windings in a bleak valley on the l. bank of that branch of the Reuss which descends from the *Lucendro-See* (6412 ft.) (not visible from the road). The road crosses the river for the last time by the *Rodunt Bridge*, 1 M. below the culminating point of the **Pass of St. Gotthard** (6507 ft.). The road passes several small lakes and traverses a lofty and dreary valley, enclosed by the highest

snow-clad peaks of the St. Gotthard group: E. the *Prosa* (9241 ft.) and the *Tritthorn* (8760 ft.); W. the *Lucendro* or *Pizzo di Vinei* (9109 ft.), and the *Fibia* (8441 ft.).

10 M. **Hospice of St. Gotthard** (6443 ft.), for poor travellers. Adjacent is the small \**Hôtel de la Prosa*. Minerals, as well as Newfoundland dogs of a superior breed, may be purchased here. Pedestrians, by avoiding the innumerable windings of the road, may descend hence to Airolo in 1½ hr. Snow often lies on the pass throughout the summer.

About ½ M. below the hospice the road crosses the Ticino, the principal arm of which takes its rise in the *Sella Lake* to the E. (not visible from the road). A few min. walk farther, near a large mass of rock lying by the road, an inscription on the rock rising above the old *Bridle-Path* commemorates the events of 1799. The words "*Suvorow Victor*" only are now legible. At the 1st Refuge, the *Cantoniera S. Antonio*, the road enters the dreary and inhospitable *Val Tremola*, where avalanches and storms are very prevalent in winter and spring. Pedestrians effect a great saving by following the telegraph-wires. Beyond the Val Tremola an extensive \*view of the green valley of Airolo, downwards as far as *Quinto*, is enjoyed. To the r. opens the picturesque *Val Bedretto*, from which the W. arm of the Ticino descends.

8 M. **Airôlo** (3629 ft.) (\**Post*). the first village where Italian is spoken, situated on the Ticino, is admirably adapted as headquarters for those who desire to explore the S. slopes of the St. Gotthard. The road now soon enters the *Stretto di Stalvedro*, a defile which was defended in 1795 by 600 French against 3000 Russian grenadiers, and passes by means of rock-hewn galleries through four parallel ridges which descend to the Ticino. On the r. bank, 1 M. below the ravine, is the beautiful waterfall of the *Calcaccia*.

Beyond the poor inn of *Dasio Grande* (2918 ft.) a second rocky \*gorge commences. The Ticino has here forced its passage through the *Monte Piottino* and descends through the sombre gully in a series of \*cascades. The road passes these falls and at one place leads for a distance of 50 paces beneath an overhanging rock. On the r. near *Faido*, where the culture of the vine commences, is the copious and picturesque waterfall of the *Piumegna*.

10½ M. **Faïdo** (2201 ft.) (\**Angelo*; *Sole*), a village of a thoroughly Italian aspect, is the principal place in the *Leventina*, as the entire valley of the Ticino is termed. This district formerly belonged to Canton Uri and was governed in the most despotic manner by bailiffs, who purchased their appointments from the authorities. An insurrection broke out in 1755, but was suppressed. The French effected a change in the mode of government in 1798. In 1814 the Congress of Vienna decided that the *Leventina* and the seven other Italian bailiwicks belonging to Switzerland should together constitute the new Canton of Tessin or Ticino.

The road passes through beautiful scenery. Numerous campanili in the Italian style peep most picturesquely from the surrounding heights. Cascades are precipitated from the cliffs on the r. and l.; that of the \**Cribiaschina* resembles a veil in form. Huge masses of rock lie scattered about, interspersed with fine chestnut-trees. To the r. on the hill is a complete chestnut-grove. Vines and mulberries now begin to appear. Where the road descends by numerous windings to the lower region of the valley, the Ticino forms another beautiful waterfall, spanned by a bridge over which the road passes. Beyond *Giornico* (1158 ft.) (*Cervo*; *Corona*) another picturesque fall on the r., termed *La Cremusina*. Here, on Dec. 28th, 1478, 600 Swiss troops gained a glorious victory over an army of 15,000 Milanese.

9½ M. **Bodio** (1019 ft.) (\**Aquila*). Beyond *Polleggio* the *Brenno* falls into the Ticino. It descends from the *Val Blegno*, through which it is proposed to construct a railway, crossing the *Lukmanier* (5901 ft.), the lowest of the Swiss passes, and leading through the *Vorder-Rheinthal* to *Coire*. The valley of the Ticino now expands and takes the name of *Riviëra*, or river-valley. Luxuriant vines, chestnuts, walnuts, mulberries and fig-trees now apprise the traveller of his proximity to the "Garden of the Earth, fair Italy". The vines extend their dense foliage over wooden framework supported by stone pillars, 10—12 ft. in height. Frequent inundations render the district unhealthy. At *Biasca* (*Unione*), 3 M. from *Bodio*, the road through the *Val Blegno* to *Olivone* diverges.

3¾ M. *Osgna* (905 ft.). At *Cresciano* there are several picturesque waterfalls. On the l., above *Claro*, rises the mona-

stery of *S. Maria*. On the l. the road from the Bernardino (p. 63) descends, and a short distance farther the road crosses the *Moësa* which rises on the Bernardino. *Arbedo* (comp. p. 63), lies to the l. of the road.

9½ M. **Bellinzona** (714 ft.) (*\*Hôtel de Ville*, without the S. gate; *Angelo*), one of the three capitals of the Canton Tessin and seat of the government alternately with Lugano (p. 169) and Locarno (p. 175), presents a strikingly picturesque and imposing appearance when viewed from a distance. The charm, however, is dispelled when the town is entered. The three picturesque castles, once fortified, were the residence of the bailiffs of the three ancient confederate cantons ("Ur-Cantone"). The *Castello Grande*, on an isolated hill to the W., belonged to Uri; of the others on the E. the lower, *Il Castello di Mezzo*, belonged to Schwyz, and the *Castello Corbario* or *Corbé* (1410 ft.), the highest, now a ruin, to Unterwalden. Each once possessed a small garrison and a few guns. The *Castello Grande* now serves as an arsenal and prison; visitors are permitted to pass through the court and gardens in order to enjoy the strikingly beautiful view which it commands (fee to the guide). An equally attractive prospect may be enjoyed from the loftily situated pilgrimage-chapel of *S. Maria della Salute*.

The road now descends the broad Valley of the Ticino, which expands as the Lago Maggiore is approached, and skirts the E. and S. bases of the mountains. The luxuriance of the vegetation and the beautiful forms of the mountains enhance the charms of the scenery. Near *Cadenazzo* the road to Magadino (p. 64) on the Lago Maggiore diverges to the r. The road now quits the valley and winds upwards for 4 M. on the slopes of *Monte Cenère*, through magnificent chestnut plantations, commanding a succession of \*views of Bellinzona and the Ticino Valley, the influx of the latter into the Lago Maggiore, the N. portion of the lake and Locarno (p. 175). From the culminating point of this part of the road (1702 ft.), where a guard-house and the *Osteria Nuova* are situated, the road descends through a fertile valley to

9½ M. *Birōnico* (1390 ft.), beyond which the *Vedeggio* is reached. This brook, often dry in summer, rises a few miles



to the E. at the base of the *Monte Camoghè* (6752 ft.), a mountain which commands a most extensive and magnificent view of the entire Alpine chain from Piedmont to the Val Tellina, the lakes of N. Italy and the broad plains of Lombardy. A fine view of the lakes may also be enjoyed from the summit of *Monte Cenère* (3866 ft.), which rises to the W. of the Osteria Nuova (mentioned above) and may be reached thence in 2 hrs. Beyond Bironico the scenery is picturesque and the country fertile. The double peak of Mte. Camoghè long remains in sight on the l. Then ( $3\frac{1}{2}$  M.) *Taverne Superiori*,  $1\frac{1}{4}$  M. *\*Taverne Inferiori*,  $2\frac{1}{2}$  M. *Cadempino*, 1 M. *Vesio* (view from the church of Madonna di S. Martino).

As Lugano is approached the scenery becomes richer and the vegetation more luxuriant. The *Monte S. Salvatore* with its pilgrimage-church soon comes in view, then the clear green Lake of Lugano in which the beautiful outlines of the mountains are reflected. A number of villas are next passed, and the town with its flat roofs is reached.

$9\frac{3}{4}$  M. **Lugano** (574 ft.) and thence to

$19\frac{3}{4}$  M. **Como** see R. 20, No. 2.

## 5. From Coire to Colico (*and Milan*) over the Splügen.

Diligence from Coire to Colico twice daily in summer in  $16\frac{1}{4}$  hrs., comfortable vehicles (fare 22 fr. 10 c.). Remarks as to seats see p. 47.

**Coire** (1819 ft.) (*\*Steinbock*; *\*Freieck*; *\*Lukmānier*, near the stat.; charges in all, R. 2—3, B.  $1\frac{1}{2}$ , A.  $3\frac{3}{4}$ , L.  $1\frac{1}{2}$  fr. — *\*Stern*; *Rother Löwe*, near the post-office), Germ. *Chur*, capital of the Canton of the Grisons or Graubünden, situated on the *Plessur*.  $1\frac{1}{2}$  M. from its confluence with the Rhine, is an episcopal residence with 7560 inhab. Within the precincts of the *Episcopal Court*, which is surrounded by walls and rises above the town, stands the *\*Cathedral of St. Lucius*, the oldest part dating, it is said, from the 8th cent. (choir erected in 1178—1208, nave consecrated in 1282). The antiquated *Episcopal Palace* adjoins it. The *Chapel*, one of the earliest Christian structures in this district, lies within the walls of the old Roman tower of *Marscol* (*Mars in oculis*), which is connected with the Palace on the N. This tower and another named *Spincel* (*Spina in oculis*) form the N.

angles of the Court. Their names suggest the mode in which the Rhætians were kept in subjection by their Roman conquerors. An ancient tower to the N.W., as well as the adjacent wall, appear also to be of Roman origin.

The High Road from Coire (leading to the Splügen, the Bernardino and the Vorder-Rheinthal) ascends the broad valley of the Rhine, which as far as Reichenau is nearly level. On the farther bank of the river, at the base of the *Calanda*, lies the village of *Felsberg*, partially buried by a landslip in 1850. The road passes through the thriving village of *Ems*, near the ruins of the ancient castle of *Hohenems*. A long and dark covered bridge, 80 ft. above the Rhine, now carries the road to

6 M. **Reichenau** (1804 ft.) (*Adler*), a group of houses at the union of the *Vorder* and *Hinter-Rhein*, which may be viewed from the \*garden of M. de Planta, adjoining the inn. The château, opposite the entrance of the garden, erected by the bishops of Coire, was at the close of the last century an educational establishment of high reputation, in which, from Oct. 1793 to June 1794, Louis Philippe, then Duc de Chartres, held the situation of teacher of French and mathematics under the name of Chabos. Various mementoes of his visit still exist.

A second covered wooden bridge (so low as to endanger the heads of outside passengers) now crosses the *Vorder-Rhein*, immediately above its confluence with the *Hinter-Rhein*. Through the valley of the *Vorder-Rhein* a road (not crossing this bridge) leads on the slopes of the l. bank of the river to *Disentis*, whence a bridle-path crosses the *Lukmännier* to *Olivone*; from which a high road runs to *Biasca* on the St. Gotthard route. This is the direction which a long projected railway will take. The road now enters the valley of the *Hinter-Rhein* and ascends a hill. It passes the villages of *Bonaduz* and *Rhüzins*, with a castle of the Vieli family. The *Domleschg Valley*, Romanesque *Tomiliasca* (*vallis domestica*), as the E. bank of the valley of the *Hinter-Rhein* is here termed (the W. side is called *Heinzenberg* or *Montagna*), is remarkable for its fertility and its numerous castles. Some of the villages are Romanesque others German; some are Rom. Cath., others Protestant.

Between the *Rothenbrunn Bridge* and *Katzis* are the castles of *Juvatta*, *Ortenstein*, *Paspels*, *Canova* and *Rietberg* on the l.

and that of *Realta* on the r. L. of the road is the large *House of Correction* of the Canton of the Grisons. R. near *Katzis* (2053 ft.) (Kreuz) is a nunnery. Scenery picturesque. S. rises the white peak of the *Piz Curver* (9155 ft.); more to the l. is the Schyn Pass, beyond which is the *Piz St. Michél* (9731 ft.); N. the *Tinzenhorn* with the *Ringelspitz* (9730 ft.). Near the village of *Masein* rises the castle of *Tagstein*.

11 M. **Thusis** (2182 ft.), Romanesque *Tosaun (Tuscia)* (\**Via Mala*; \**Adler*; in both R. 2, B.  $1\frac{1}{2}$ , A.  $\frac{3}{4}$  fr.; \**Hôtel et Pension Rhätia*) lies at the confluence of the Rhine and the *Nolla*, the turbid water of which tinges the Rhine for a considerable distance. The view from the bridge by which the road crosses the *Nolla* is interesting; in the background of the *Nolla-Thal* towers the barren *Piz Beverin* (9234 ft.).

Beyond **Thusis** the valley of the Rhine is apparently terminated by lofty mountains. The entrance of the ravine from which the Rhine issues is guarded on the r. bank by the ruined castle of *Hohen-Rhätien* or *Hoch-Realt*, on the S. side of the mountain; on the N. side stands the *Chapel of St. John*, the most ancient Christian place of worship in the valley.

Prior to 1822 the bridle-path from **Thusis** ascended the valley of the *Nolla* on the r. bank of the stream and did not reach the Gorge before *Rongellen*, r. of the present road. The route through the celebrated \***Via Mala** was then 4 ft. broad only and followed the l. bank. The new road was constructed in 1822. On entering the defile the traveller will not fail to be struck by its sombre gloom. The limestone-rocks rise abruptly on both sides to a height of 1500 ft. The *Künzli* at the entrance of the ravine commands a fine view of *Hohen-Rhätien*, **Thusis** and the *Heinzenberg*. About  $1\frac{1}{2}$  M. from **Thusis** is the *Verlorne Loch*, a tunnel 70 yds. in length, by which the road penetrates the rock. Beyond it the road passes beneath a huge overhanging cliff. At the point where the stone parapet terminates, and the wooden railing recommences, a survey of the roaring torrent below is obtained. The \*retrospect hence, through the narrow and gloomy defile, of the desolate tower of *Hohen-Rhätien* and the smiling slopes of the *Heinzenberg* beyond is singular and picturesque.

At the \*post-house of *Rongellen* the gorge expands, but soon again contracts. The road crosses the river three times within a short distance. The grandest point of view is the \*Second Bridge, 1 M. from *Rongellen*. About 300 ft. below the river gurgles through its tortuous gorge, which is so narrow that the walls above almost meet. During an inundation in Aug., 1834, the water completely filled the gully and nearly reached the arch of the bridge. The *Via Mala* terminates at the upper bridge, about 1 M. farther.

The road now enters the *Schamser Thal* (2663 ft.) (*Vallis Seramniensis*, from the six brooks which are here precipitated from the rocks; Ital. *Sessame*), the green meadows and cheerful habitations of which present a pleasing contrast to the sombre defile just quitted. To the S. in the background is the pointed summit of the *Hirli* (5346 ft.). Above the old bridge the Rhine forms a small waterfall. At the termination of the ravine (6 M. from *Thusis*) lies *Zillis*, Roman. *Ciraun* (Inn), with the oldest church in the valley. On a height to the r. stands the ruined castle of *Fardün* or *La Turr*. Farther down is the village of *Donat*, above which towers the *Piz Beverin* (9234 ft.) (ascent from *Zillis* 7 hrs.).

7 $\frac{1}{2}$  M. **Andeer** (3004 ft.) (\**Krone* or *Hôtel Fravi*) is the principal place in the valley, with 581 Romansch inhab. In the vicinity rises the tower of *Castellatsch*. The church, built in 1673, affords a fine survey of the valley.

The road ascends in windings, passes the ruins of the *Bärenburg* and enters the \**Roffla Gorge*, in which the Rhine forms several waterfalls. Near the entrance the *Averser Rhein* descends in a picturesque fall from the *Ferrera Valley* and unites with the *Hinter-Rhein*.

Towards the end (2 $\frac{1}{2}$  M.) of the ravine the *Einshorn* with its snow-fields comes into view. Here is an ancient bridge over the Rhine; farther on, a rocky gateway (*Sasa Plana*), 15 yds. in length. The open Alpine landscape of the *Rheinwaldthal* (*Val Rhein*) is now disclosed; r. is the village of *Suvers* (4076 ft.), opposite the traveller the *Pizzo Uccello* (8361 ft.) and the *Einshorn* (9053 ft.); l. of the *Splügen*, adjacent to the *Uccello*, is the *Tambohorn* (10,086 ft.); W. the *Zapporthorn* (9198 ft.) etc.

8¼ M. **Splügen** (4463 ft.), Roman. *Speluga* (\**Post*, where the diligence halts for breakfast; \**Hosig*), capital of the Rheinwaldthal, is a busy place, owing to its position at the junction of the Splügen and Bernardino routes. The latter (p. 62) here pursues a straight direction towards the W. The Splügen route turns to the E., crosses the Rhine and ascends in windings, passing through a gallery 90 yds. in length, the transverse beams of which are almost touched by the top of the diligence. A retrospect is obtained of the lofty and barren *Kalkberg* rising above the village of Splügen. A dreary valley is next traversed and the W. slopes ascended by innumerable windings. The road passes a solitary Refuge and soon reaches the summit of the **Splügen Pass** (6738 ft.) (*Speluga, Colmo del Orso*), 3348 ft. above which rises the *Tambhorn* or *Schneehorn* (10,086 ft.) (ascent 3—4 hrs., not unattended with danger). The glacier-mountain to the E. is the *Surettahorn* (9212 ft.). The narrow ridge which is here crossed forms the boundary between Switzerland (Grisons) and Italy (Lombardy). The Italian frontier-stone records the height of the pass in mètres. On the summit stands an ancient tower. The pass, which was known as early as the Roman period, was till 1818 traversed by a bridle-path only. The present road was constructed by the Austrian government in 1819—21. About ¾ M. beyond the pass the road reaches the *Doganu* (5861 ft.), a frontier excise-station with a poor inn, at the upper end of a bleak and barren valley enclosed by lofty mountains.

The road now descends on the E. slope in numberless zig-zags. Three long galleries (respectively 700 ft., 642 ft., 1530 ft. in length) protect it against avalanches. Beyond the second gallery a view is obtained of *Isola* and the old road, which was destroyed by an inundation in 1834. The new road avoids the dangerous *Lira Gorge* between *Isola* and *Campo Dolcino*. Beyond *Pianazzo*, a village at the same elevation as that of Splügen, the *Madüsimo* forms a magnificent \*Waterfall, about 700 ft. in height, which is best viewed from a small platform by the road-side.

15¾ M. **Campo Dolcino** (3333 ft.) consists of two groups of houses. The first contains the church, surrounded by ash-trees, and the "*Campo Santo*". At the second (Post Inn), ½ M. farther

is the Italian custom-house. Beyond the village an inscription on the rock records that the Emp. Francis constructed this road from "*Clavenna ad Rhenum*". The *Lira Valley* is strewn with fragments of rock, but the wildness of the scene is somewhat modified by the dark foliage of the chestnut-trees lower down, from which the slender white campanile of the church of *Madonna di Gallivaggio* picturesquely rises. At *S. Giacomo* there are extensive plantations of chestnuts, extending far up the steep mountain slopes. The vineyards of Chiavenna now commence, and the luxuriance of Italian vegetation unfolds itself to the view.

5 $\frac{3}{8}$  M. **Chiavenna** (975 ft.) (\**Hôtel Conradi*, adjoining the post-office, carriages in all directions; *Chiave d'Oro*. The beer of Chiavenna is the best in N. Italy), the *Clavenna* of the Romans, an ancient town with 3000 inhab., is delightfully situated on the *Maira*, at the entrance of the *Val Bregaglia*, through which the road to the Maloja Pass and the Engadine leads. Opposite the post-office are the considerable ruins of a castle of the *de Salis* family, frequently besieged in ancient times. Picturesque view from the well-kept garden of the château ("*Il paradiso*", fee 1 $\frac{1}{2}$  fr.), which rises on an isolated rock, festooned with vines. — *S. Lorenzo*, near the post-office, the principal church, possesses an elegant detached campanile which rises from the former *Campo Santo*, surrounded by arcades. The octagonal *Battisterio* contains an ancient font adorned with reliefs. The contiguous *Charnel-houses*, where the skulls and bones are carefully and symmetrically arranged, may be inspected by the curious.

The road to Colico at first traverses vineyards; farther on, the effects of the inundations of the *Maira* and its tributary the *Lira*, which joins it below Chiavenna, become apparent. Near

6 M. **Riva** the road reaches the *Lago di Riva* or *di Mezzola*, which, previous to the construction of the road, travellers were obliged to cross by boat. This sheet of water originally formed the N. bay of the Lake of Como, but the deposits of the *Adda* have in the course of ages almost entirely separated the two lakes, which are now connected by a narrow channel only. The road skirts the E. bank of the lake, in some places supported by embankments and masonry, in others passing through galleries,

and then crosses the *Adda*. Near the junction of the road with the Stelvio route (p. 72) the ruins of the castle of *Fuentes*, erected in 1603 by the Spaniards when they were masters of Milan destroyed 1796 by the French, are seen on the r. It was formerly situated on an island and regarded as the key of the Val Tellina. At

9 M. **Colico** (*Albergo Piazza Garibaldi*, on the lake; *Isola Bella*; both in the Italian style, the road reaches the Lake of Como. *Monte Legnone* (8039 ft.) rises above the small town. *Diligence* to Chiavenna at 7 p. m., to Coire at 7 p. m.; to Bormio (viâ Tirano) at 8. 45 p. m., in 15¼ hrs. (to Sondrio 4¼, Tirano 8¼ hrs.) — From Colico to **Como** and from Como to **Milan** see R. 20.

## 6. From Coire to Magadino on the Lago Maggiore (and Milan) over the Bernardino.

*Diligence* (twice daily in summer) from Coire to Magadino in 18 hrs. (coupé 30 fr. 50 c., intérieur 26 fr. 10 c.). Remarks as to seats see p. 47.

The Bernardino Route, constructed in 1819—23 at the expense of the governments of the Grisons and Sardinia, ascends to the W. from the village of Splügen (4463 ft.) in the *Rheinwald-Thal* (*Val Rhein*), on the l. bank of the *Hinter-Rhein*, and reaches

6⅔ M. **Hinterrhein** (4999 ft.), the highest village in the valley, 4 hrs. N.E. of the source of the Hinter-Rhein (8891 ft.), which flows from the *Rheinwald* or *Zapport Glacier*. The road then crosses the highest bridge over the Rhine, ½ M. from the village, winds upwards on the steep S. slope of the valley and soon reaches the culminating point of the **S. Bernardino Pass** (6584 ft.). The mountain, which was known to the Romans, derives its appellation from St. Bernardino of Siena, who first preached the Gospel in this region, and in honour of whom a chapel was erected on the S. slope. By the small (¼ M.) *Lago Moësa* (beautiful and rare Alpine plants in the vicinity) stands the "*Casa di Rifugio*", an inn. The S. outlet of the lake is the *Moësa*, which the road follows to its influx into the Ticino, above Bellinzona. Above the handsome "*Victor Emanuel*" bridge the stream forms a fine waterfall. From the foot of the bridge

a view of the *Piz Moësa* (8993 ft.) is obtained through the arch. A gallery farther on protects the road from avalanches.

10 $\frac{1}{2}$  M. **S. Bernardino** (5005 ft.) (*Hôtel Brocco*; *Hôtel Ravizza*; *Hôtel Motto*; pension in all 5—7 fr.), the loftiest village in the *Val Mesocco* (or *Mesolcina*), which unites with the *Riviera* (p. 54) near *Bellinzona*, possesses a mineral spring (*Acqua Buona*) and attracts a considerable number of visitors. The *Moësa* forms a waterfall between *S. Bernardino* and *S. Giacomo*; the best view, however, is only to be obtained from the footpath, which runs first on the l., then on the r. bank of the stream. The road descends in innumerable zigzags on the l. bank, commanding a series of charming views. Admirable distant prospect from the bridge of *S. Giacomo* (3527 ft.), embracing the valley and the grand ruins of the *Castle of Mesocco* with its four towers. Then, 1 $\frac{1}{2}$  M. farther, the village of

9 M. **Mesocco** (2432 ft.) or *Creneo* (\**Toscani*, next to the post-office), charmingly situated. Chestnuts, vines and Indian corn soon indicate the proximity of Italy. Numerous brooklets are precipitated from the rocky slopes by which the valley is enclosed. The descent on the S. side of the pass is much more rapid than that on the N.; *Soazza* (1880 ft.), which is soon reached, stands at about the same elevation as *Coire*. The road is now level. On the opposite side of the *Moësa* traces of the inundation of 1834 (comp. p. 59) are still visible.

Near the second bridge below *Soazza* the *Buffalora* forms a beautiful cascade near the road. Another waterfall near *Cabbiolo*. In the vicinity of *Lostallo* extensive vineyards are seen. At

9 $\frac{3}{4}$  M. *Cama*, near the Capuchin monastery, figs and mulberries are first observed. At *Grono* rises the strong tower of *Florentina*. The vines are here trained on trellis-work. *Roveredo* (Posta; Croce), with the ruined castle of the once powerful *Trivulzio* family, is the capital of the lower *Val Mesocco*.

*S. Vittore* is the last village of the Grisons, *Lumino* the first in Canton Ticino. Before the *Moësa* is crossed the road unites with the St. Gotthard route (p. 54). Below the influx of the *Moësa* into the *Ticino* stands *Arbedo*, a village occupying a sad page in Swiss history. On July 30th, 1422, a battle took place here between 3000 Swiss and 24,000 Milanese, in which 2000 of the former fell. They were interred beneath several mounds of



earth near the church of St. Paul, which is termed *Chiesa Rossa* from its red colour. Hence by

93/8 M. **Bellinzona** to *Cadenazzo* see p. 54. The road here diverges from that which leads S. over the Monte Cenere to Lugano. It descends in the broad and level valley of the Ticino, skirting the N. base of *Monte Cenere* (p. 56), to

93/8 M. **Magadino** (*Bellevue*, opposite the steamboat-pier), which consists of *Upper* and *Lower Magadino*, in a marshy situation on the Lago Maggiore at the mouth of the *Ticino*, the N. harbour of the lake (R. 22). Steamers see p. 173.

From Magadino to **Arona** see R. 22.

From Arona to **Milan** see p. 179.

## 7. From Innsbruck to Colico (*and Milan*) over the Stelvio.

206 M. Diligence from Innsbruck to Landeck daily (at 4 a. m.) in 83/4 hrs., from Landeck to Mals 4 times weekly in 81/2 hrs. Omnibus daily from Innsbruck to Landeck and from Landeck to Mals. — Messagerie between Bormio and Sondrio and between Sondrio and Colico daily. No public conveyance traverses the Stelvio (i. e. from Mals to Bormio). A *vetturino* demands 10—12 fl. per day.

The road over the Stelvio, Germ. *Stilfser Joch*, the loftiest in Europe which is practicable for carriages, 9328 Engl. ft. above the sea-level, was constructed by the Austrian government in 1820—25. On the Tyrolese side it is unfortunately sadly neglected, but the Italian portion is in better repair. In spring the melting of the snow often proves very destructive to the higher portion of the road, covering it with fragments of rock, sweeping away the galleries which protect it, or even obliterating it entirely. From the end of June to the beginning of October the passage is unattended with danger, except after a heavy fall of snow, a rare contingency in summer, in which case the journey should be postponed for 24 hrs.

The road ascends on the l. bank of the *Inn*, passing the *Martinswand* (3600 ft.), a precipice where the Emp. Maximilian I. nearly lost his life in 1493, whilst engaged in chamois-hunting. At the base of the cliff lies

8 M. *Zirl* (1956 ft.) (\*Löwe). The Calvarienberg above the village commands a fine view. On the r. rises the ruined castle of *Fragenstein*. Near

91/4 M. *Telfs* (Post) the road crosses the *Inn* and passes the considerable (l.) Cistercian monastery of *Stams*, founded in 1271 by the mother of Conradin, the last of the imperial family of Hohenstaufen. Beyond

8 M. *Silz* (Steinbock), with a handsome modern church, rises the wooded *Petersberg* on the l., crowned with the ruined castle of that name. Beyond *Haimingen* the road crosses the Inn to *Magerbach* (\*Inn by the bridge) and skirts the base of the *Tschürgant* (7275 ft.; ascended from Imst in 4 hrs., fine view). A remarkable view is obtained here of the masses of debris with which the *Ache*, descending from the *Oetzthal*, covers the entire valley near the confluence of the two streams.

In \*Mayr's Inn at *Brennbüchl* Frederick Augustus, King of Saxony, died in 1854 in consequence of a fall from his carriage in the vicinity. A small chapel has been erected in the valley beneath, on the spot where the accident took place. The road now quits the river and ascends slightly to

11½ M. *Imst* (\*Post, R. 70, B. 36 kr.), an important looking village at the base of the *Laggersberg* and the *Platteinkogl*, whence a road leads N.E. to *Nassereit*. The road again descends and approaches the Inn at the base of the *Laggersberg*. At this spot the Tyrolese in 1809 hurled trunks of trees and rocks from the mountain on their Bavarian enemies with deadly effect. *Mils* possesses an elegant modern church. A picturesque retrospect is obtained hence; the barren pyramid of the *Tschürgant* (see above) forms the background of the landscape (in the distance the *Sonnenspitze* adjoins it on the l.). Beyond *Starkenbach* the imposing ruins of the *Kronburg* rise on a lofty eminence on the opposite bank of the Inn. Near *Zams* (2557 ft.), before the bridge is reached, a field-road diverges r. to a beautiful waterfall (10 min.), which precipitates itself over huge masses of rock, but is not visible from the road. The bridge which here carries the road to the r. bank of the Inn, has frequently been the scene of fierce struggles. It was destroyed in 1703 by the Tyrolese, and those of the French who had already crossed thus fell into the power of their enemy.

14 M. *Landeck* (2486 ft.) (*Schwarzer Adler*; *Post*; *Goldner Adler*), a considerable village on both banks of the Inn, is commanded by the ruins of the ancient stronghold of *Landeck* on the r. bank of the river. A road leads hence over the *Arlberg* to *Feldkirch* in the valley of the Rhine and to the railway from *Rorschach* to *Coire*.

The road passes the castle on the r. bank of the Inn, which here forces its way through a narrow ravine and forms several rapids. To the r. a waterfall of the *Urgbach*. The *Pontlatzer Bridge*, 6 M. from Landeck, by which the road crosses to the l. bank, has frequently proved a most disastrous spot to the armies of Bavaria.

On the r, on a precipitous rock above Prutz, stand the ruins of the castle of *Landegg*. Near it, on the height, is the village of *Ladis*, 1 hr. from *Prutz*, with sulphur-baths;  $\frac{1}{2}$  hr. higher up is *Obladis*, a charmingly situated sanitary establishment.

*Prutz* (Rose), where the road returns to the r. bank of the Inn, lies in a swampy plain at the entrance of the *Kaunserthal*, in which *Kaltenbrunn*, a place of pious resort, is situated.

$9\frac{1}{4}$  M. *Ried* (2700 ft.) (\**Post*; *Adler*) is a thriving village. The castle of *Siegmundstried* is the seat of the local authorities. The Capuchin monastery on the S. side was erected in the 17th cent. as a species of religious barrier to the advance of the Reformation from Switzerland in this direction. Farther on is *Tösens*, where the Inn is again crossed.

$9\frac{1}{4}$  M. *Pfunds* (\**Traube*) consists of two groups of houses, separated by the river. The *Mondin-Fernër*, appertaining to the N. Engadine chain, is a conspicuous glacier to the S.W.; in the extreme distance to the E. rise the peaks of the Oetzthal snow-mountains.

Above *Pfunds* the new road again crosses the Inn and gradually ascends on the r. bank, hewn at places in the face of the perpendicular rock and occasionally supported by solid masonry. The route is here remarkable for the picturesque views it affords of the narrow valley of the Inn, as well as for the grand construction of the road itself. The finest point is at \**Hoch-Finstermünz*, about  $4\frac{1}{2}$  M. from *Pfunds*, a small group of houses on the road, one of which is an \*Inn. Far below is the old *Finstermünz* (3039 ft.), with a tower and a bridge over the Inn. These, with the defile through which the river issues from the Engadine and the mountains in the background, form a very striking picture.

A picturesque waterfall is next passed. The extremity of the defile is guarded by some small fortifications.

9 $\frac{1}{2}$  M. **Nauders** (4164 ft.) (\*Post; *Mondschein*), with the old castle of *Naudersberg*, is the seat of the local authorities.

The road now ascends to the *Reschen-Scheideck*, its culminating point (4431 ft.). Near the village of *Reschen* (4291 ft.) (\**Sonne*, unpretending), by the small and sombre lake of that name, a strikingly magnificent \*view is disclosed. The entire background is formed by the snow and ice fields of the *Ortler* chain. The *Etsch*. Ital. *Adige*, rises near *Reschen*, flows through the lake and also through the *Mittersee* and *Heidersee*, which the road passes farther on.

9. M. *St. Valentin auf der Heide* (4137 ft.) (\*Post) was formerly a hospice. The beauty of the view increases as the road approaches the *Vintschgau* (Val Venosta). The *Ortler* continues to form the imposing background. As the road descends, the villages of *Mals*, *Glurns* and *Tartsch*, when viewed from the height, almost appear to form a single town. To the r., before *Mals* is reached, is seen the village of *Burgeois* with its red spire and the castle of *Fürstenburg*, once a summer-residence of the bishops of *Coire*, now tenanted by a number of poor families, who were deprived of their all by the inundations of the *Etsch* in 1855. Farther on, the Benedictine Abbey of *Marienberg* lies on the mountain to the r.

7 M. **Mals** (3147 ft.) (\*Post; *Hirsch*; *Gans*) is a market town of Roman origin. Beyond it the ancient tower of the *Fröhlichsburg* is passed. In the distance to the r., not far from the commencement of the *Stelvio* route, on the opposite bank of the *Etsch*, rises the imposing, half-ruined castle of *Lichtenberg*. L. of the road, near *Schluderns*, is the *Churburg*, a château of Count *Trapp* containing a valuable collection of mediæval armour (not always accessible). At *Spondinig* (\*Inn) the road crosses the broad, marshy valley of the *Etsch* and the river itself by a long bridge, which forms the boundary between the Upper and Lower *Vintschgau*.

9 $\frac{1}{4}$  M. **Prad** (2992 ft.) (*Ross*), or *Bivio di Prad*, is an insignificant village at the foot of the *Stelvio* route, which now enters a narrow valley, traversed by the *Trafoi-Bach*. To the r. on the height lies the village of *Stilfs*, Ital. *Stelvio*, whence this route derives its appellation, although it does not pass through *Stelvio* itself. The houses cling to the rocks like swallows' nests.

Pedestrians may avoid the dusty and monotonous high road from Mals viâ Spondinig to Prad by proceeding from Mals across the valley to *Glurns*, a small town with an ancient church, and thence, skirting the mountain by the castle of *Lichtenberg* and *Agums*, to Prad, a walk of 2½ hrs.

At *Gomagoi* (4070 ft.) (Inn; custom-house, passports inspected), where a large barrack is situated, the wild *Suldenthal*, 9 M. in length, terminated by the great *Sulden Glacier*, opens on the E. In Oct., 1865, the first ascent of the Ortler was accomplished from *St. Gertrud* or *Sulden* in the *Suldenthal*.

9 M. *Trafoi* (5200 ft.) (\**Post*) consists of about half-a-dozen houses. It derives its name (*tres fontes*) from the \**Three Holy Springs*, situated low down in the valley at the base of the Ortler. Very interesting walk thither (¾ hr.).

The vast *Mondatsch* or *Madatsch Glacier*, on the W. side of the Ortler, descends several hundred feet towards the valley. The *Madatsch-Spitz* is a black, rocky peak protruding from the ice. The two *Trafoi Glaciers* descend from the Ortler still farther into the valley. To the N. in the background is the broad, snowy pyramid of the *Weisskugel*, the second highest peak of the Oetzthal ice-mountains.

7 M. *Franzenshöhe* (6903 ft.), formerly a post-station, destroyed by Italian irregular troops in 1848 and subsequently partially restored, now affords shelter for sheep. The road ascends hence in numerous windings on the slopes, which consist of talc-slate, and passes under dilapidated galleries. Vegetation gradually disappears and scanty moss alone is seen clinging to the rocks. The road here is seldom entirely free from snow except in warm seasons. Icicles depend from the roofs of the galleries as late as July.

The summit of the *Stelvio Pass* (9328 Engl. ft.), 8 M. from the *Franzenshöhe*, is the boundary between Germany and Italy. A house, formerly occupied by the workmen engaged in repairing the road, stands at the top.

A path past the house, traversing the mica-slate, leads in 20 min. to a rocky peak which commands an almost uninterrupted \*panorama. The view of the *Ortler* (12,020 ft.), the loftiest mountain in Germany, is very striking. Its snowy dome appears quite near and is surrounded by numerous small snow and ice-peaks: S.E. the prominent *Königswand* (or *Monte Zebbru*, 11,815 ft.), farther S.E. the *Zufallspitz*: nearer, the broad, icy mass of the *Monte Cristallo* and the gorges of the *Stelvio* road; S. in

the distance the three snow-clad peaks of the *Coorno dei Tre Signori*; N.W. the Engadine Mts.; N.E. the snowy *Weisskugel* and the Oetzthal Mts. The barren red *Monte Pressura* in the foreground (the summit of which commands a still more extensive prospect and may be attained in 1 hr. more) intercepts the views of the Münsterthal.

L., in the immediate vicinity of the road, rise the huge icy slopes of *Monte Cristallo*. For a short distance the road affords views of the Münsterthal (in the Grisons, see below).

9½ M. **S. Maria** (\*Inn), or the *Cantoniera al Giego di S. Maria*, the Italian custom-house, lies in a bleak mountain-basin, in which thistles and scanty herbage alone flourish, surrounded by barren peaks, and about 900 ft. below the summit of the pass (½ hr. walk). By carriage hence to Bormio (p. 70) in less than 2 hrs. (in the reverse direction a good walker will accomplish the journey more expeditiously than a carriage).

A somewhat steep bridle-path, formerly the sole means of communication between the Vintschgau and Val Tellina (valleys of the Adige and Adda), diverges from the Stelvio road to the r. near the *Cantoniera S. Maria*, crosses the *Wormser Joch* (7900 ft), or *Umbrail Pass*, and descends (in 3 hrs., ascent 4½ hrs.) through the *Muranza Valley* to the Swiss village of *S. Maria* in the Münsterthal (4358 ft.); thence by *Taufers* in 4 hrs. to *Mals* (p. 67) in the valley of the Adige (or Etsch), a very interesting walk.

The road next reaches the *Cantoniera al Piano del Brauglio* in a green valley, with the "*Abitazione del R. Cappellano*" and a chapel; then the *Casino dei Rotteri di Spondalunga*, a house occupied by road-menders.

The road descends by innumerable windings ("*giravolte*"), which the pedestrian can generally avoid, skirts the rocky mountain slope and passes a number of waterfalls.

A series of galleries, partially constructed of wood and partially hewn in the solid rock, protect the road against avalanches and waterfalls and carry it through the rocky defile termed "*il Diroccamento*". The *Cantoniera Spondalunga* (6480 ft.) was destroyed by the Garibaldians in 1859 and has since been a ruin. Near it two fine waterfalls of the *Brauglio*, which descends from a rocky gorge above. Then the *Cantoniera di Piatta Martina*, a refuge for travellers.

A number of waterfalls are next passed. Farther on, the *Brauglio* is precipitated from a rock on the r., a waterfall commonly termed the *Source of the Adda*. A magnificent view is

now soon disclosed, comprising the valley from Bormio to Ceppina, S.W. the *Monte Colombano* (9313 ft.), W. the *Val Pedenos*, S.E. the snow-clad *Gavia* (11,028 ft.) and the icy pyramid of the *Piz Tresero* (11,138 ft.). To the r. lies the old bath-establishment on the verge of a profound and dismal gorge.

Beyond the *Galleria dei Bagni*, the last tunnel, a fine view is obtained near the bridge. To the r. of the road, perched on the verge of the rocks, the *Bagni Vecchi*, or *Old Baths*, now come into view. Far below flows the *Adda*. The \**New Baths*, or *Bagni Nuovi* (4417 ft.) (R. 2, B. 1, A.  $\frac{1}{2}$  fr.), situated on a terrace commanding a fine survey of the valley of Bormio and the surrounding mountains, were destroyed by the Garibaldians in 1859, but subsequently re-erected in a superior style. They are much frequented in July and August, but are closed about the end of September. The mineral water (containing salt and sulphur, 102° Fahr.) is conducted hither by pipes from the springs at the old bath, 1 M. higher up. The windings of the road terminate at

11 $\frac{1}{2}$  M. **Bormio** (3765 ft.) (*Posta*), which affords less agreeable quarters than the new, or even the old bath-establishment. Notwithstanding its seven towers the village is a poor and insignificant place. The pilgrimage-church of *S. Cristoforo* contains several old paintings.

About 3 hrs. from Bormio, on the *Frodolfo* in the *Val Furva*, is situated *St. Caterina* (5700 ft.), a comfortable bath-establishment, generally crowded in summer. The water, which is strongly impregnated with carbonic acid gas, is largely exported. — The \**Monte Confinale* (10,679') is frequently ascended from *St. Caterina* (in 3 $\frac{1}{2}$  hrs., not fatiguing). It affords an admirable survey of the *Ortler-chain*; W. the *Bernina-group*, S.W. the *Mte. della Disgrazia*, S. the *Adamello* etc.

*Ponte* in the *Engadine* may be reached hence to the W. by *Pedenos*, *Trepalle* and *Livigno*, a very interesting walk for experienced mountaineers, accompanied by a good guide.

The road now intersects the valley in a straight direction, crossing the turbid *Frodolfo*, which unites with the *Adda* below the bridge, and then turns to the S. This broad and green portion of the valley (*Piano*), extending as far as the village of *Ceppina* and enclosed by lofty mountains, presents a somewhat barren aspect. Below *Ceppina* is the hamlet of *S. Antonio* with brickworks; then *Morignone* on a green plateau, the church of which stands on the hill above.

The defile of *La Serra*, 1 M. in length, here separates the "*Paese Freddo*", or district of Bormio, from the *Val Tellina*, which till 1797 belonged to the Grisons, then to Austria and has since 1859 been Italian. The broad valley is watered by the *Adda*, the inundations of which often cause considerable damage. The vineyards on the slopes yield excellent red wine. The climate is considered unhealthy, and cretinism is not unfrequent. The women of the upper part of the valley wear sandals and red gaiters. — The *Ponte del Diavolo* was destroyed by the Austrians in 1859. Near the issue of the defile are the ruins of a house; farther on, to the r., remnants of the fortifications which once guarded the pass. The valley now expands, and the vegetation of the south gradually develops itself.

12 M. **Bolladore** (\**Posta*). On the mountain slope to the W. rises the picturesque church of the village. Then *Grosotto* (*Albergo Pini*), a village of some importance.

To the N.W. rises the precipitous *Piz Masuccio* (8677 ft.), a landslip from which in 1807 formed a barrier across the narrow channel of the *Adda* and converted the populous and fertile valley, as far as *Tovo* into a vast lake. At *Lovera*, 3 M. from Tirano, the depth of the water (18 ft.), with an inscription recording the disaster, may be seen on one of the houses. Traces of subsequent inundations (1855 and 1862) are still partially visible. The road now descends from the district of *Sernio*, passing vine-clad hills, to

11 $\frac{1}{2}$  M. **Tirano** (*Due Torri*, adjacent to the post-office, tolerable), a small town containing the old residences of the Visconti, Pallavicini and Salis families. Here, too, inundations of the *Adda* have frequently proved very destructive.

About  $\frac{3}{4}$  M. farther, on the r. bank of the *Adda*, lies **Madonna di Tirano** (\**Molinari*, near the church). The pilgrimage-church contains some good wood carving near the organ. (The road which here diverges to the r. leads to the *Poschiavo* and over the *Bernina* to the Upper Engadine; see *Baedeker's Switzerland*. The "*Confine Svizzera*" is  $\frac{3}{4}$  M. N.W. of Madonna di Tirano.)

The road next crosses the *Poschiavino*, a stream descending from the *Bernina* glaciers. *Tresenda* is the point where the new road over the *Monte Aprica* diverges (R. 29). About halfway up the N. slope of the valley rises the ancient watch-tower of



*Teglio*, whence the valley (*Val Teglino*) derives its name. On the heights to the r. near Sondrio lie the churches of *Pendolasco* and *Montagna*.

16 M. **Sondrio** (1070 ft.) (*\*Posta*, comfortable; *Maddalena*), capital of the Val Tellina, is situated on the *Malero*, an impetuous mountain-torrent which has frequently endangered the town, but is now conducted through a broad and deep artificial channel. The former *Nunnery*, an extensive edifice outside the town, has been converted into a prison. The residence of the former bailiffs is now a barrack.

On a rocky eminence farther on, to the W., rises the church of *Sassella*, erected on galleries. Vines, mulberries, laurels and pomegranates flourish luxuriantly in the valley, whilst in the background the snowy peaks of the *Monte della Disgrazia* (11,408 ft.), one of the Bernina group, tower above the landscape.

16 $\frac{1}{4}$  M. **Morbegno** (*\*Posta*) is noted for its silk-culture. The lower part of the Val Tellina is rendered marshy and unhealthy by the frequent overflowing of the Adda.

In the plain of the Adda, near the union of this road with that from the Splügen, is the ruined castle of *Fuentes* (p. 62). At

9 $\frac{1}{4}$  M. **Colico** (p. 62) the *Lake of Como* is reached (R. 20). Steamers on the lake and Railway from Como (Camerlata) to **Milan** see R. 20.

## 8. From Innsbruck to Verona by the Brenner.

Railway from *Innsbruck* to *Bozen* in  $5\frac{1}{2}$ — $6\frac{1}{2}$  hrs., fares 6 fl. 12, 4 fl. 59, 3 fl. 6 kr.; from *Bozen* to *Verona* in  $5\frac{1}{2}$ — $6\frac{1}{4}$  hrs., fares 8 fl. 82, 6 fl. 62, 4 fl. 41 kr.

The *Brenner*, the lowest pass over the principal chain of the Alps, is traversed by the oldest of the Alpine routes, employed as early as the Roman period and rendered practicable for carriages in 1772. The railway, opened on Aug. 17th, 1867, is one of the grandest modern structures of the kind, and affords the most direct communication between Germany and Italy. It ascends for 21 M. with an incline of 1 : 40 to the culminating point (4325 ft.). The descent to Brixen (1807 ft.), a distance of 30 M., is less rapid. The scenery of the Brenner Railway is inferior to that of the Semmering, its tunnels and viaducts are less imposing. The expense of the undertaking has also been considerably less.

Soon after leaving Innsbruck the train passes the Abbey of *Wittau* (r.) and penetrates the hill of *Isel* by means of a tunnel 700 yds. in length. It then ascends on the r. bank of the *Sill*, by a passage hewn in the rocks; far below roars the impetuous

river. Near stat. *Patsch* the *Rutzbach*, which descends from the picturesque *Stubaythal* to the Sill, is precipitated from a narrow gorge on the r. Thus far there are five tunnels.

The *Stubaythal*, which here opens on the W., is closed by huge glaciers. These are ramifications of the Oetzthal Mts., which can only be reached hence by glacier-passes. See *Bædeker's S.-Germany and Austria*.

The valley contracts and the scenery becomes wilder. Four more tunnels are passed through, the longest of which is 920 yds. The Sill is crossed twice.

Stat. **Matrey** (3317 ft.) (*Stern; Krone; Weisse Rose*), with the château of *Trautson*, the property of Prince Auersperg, is charmingly situated. A footpath leads hence by the former pilgrimage-church of *Waldrast* (\*view) to *Mieders* in the *Stubaythal*.

Stat. **Steinach** (*Post; Steinbock*) has been entirely re-erected since a conflagration in 1853. The church possesses three good altar-pieces by Knoller, a native of this place, who died (1804) as director of the School of Art of Milan.

Steinach lies at the mouth of the *Gschnitz-Thal*, at the base of the *Habichtspitze* (10,361 ft.). From the village of *Gschnitz* (3 hrs.) a difficult route leads across the *Pinnes Joch* to *Fulpmes* in the *Stubaythal* in 6 hrs.

The line passes the village of *Stafflach* and ascends far above the level of the Sill. Three tunnels, then stat. *Gries*. Beyond it, to the S., on the l. side of the extremity of the *Oberberg-Thal*, rises the ruined Castle of *Lueg*, formerly a robbers' stronghold. The train ascends in long curves, high above the valley, passes the small green *Brennersee* (well stocked with trout) and reaches

Stat. **Brenner** (4325 ft.), with the former *Post-house*, the watershed between the Black Sea and the Adriatic. View obstructed by wood. The *Sill*, which rises in the vicinity, falls into the Inn; the *Eisack*, on the farther side of the pass, descends to the Adige. The line now follows the course of the *Eisack* and descends gradually (2 tunn.) to stat. *Schelleberg*. After another long tunnel the scenery becomes more attractive. Stat. *Gossensass*.

To the r. near Gossensass is the entrance of the *Pfersch-Thal*, with the villages of *Anichen* and *Pfersch*. Several glacier-passes lead thence, over the lofty mountain-chain which culminates in the *Tribulaun* (9200 ft.), to the Oberberg and Gschnitz valleys.

The train, which runs high above the *Eisack*, passes at places through wild rocky scenery and reaches

Stat. **Sterzing** (3123 ft.) (\**Post; Krone; Adler*), a prosperous place, deriving much of its wealth from the mines formerly

worked here. It is situated in the broad *Sterzinger Moos*, or *Upper Wipptal*. The old buildings and arcades of the small town are very picturesque. Minerals may be purchased of the apothecary. Fine view from the *Capuchin Monastery*: N.W. are the glaciers and snow-mountains of the *Stubaythal*, S.W. the *Jaufen*. A bridle-path leads hence over the *Pensey-Joch* to Bozen.

From Sterzing to Franzensfeste the valley of the Eisack is wild and romantic, the mountains lofty and extremely precipitous. High above are the castles of *Sprechenstein* on the l. and *Reifenstein* on the r.

Stat. *Freienfeld*. L. rise the ruins of the castle of *Welfenstein*, where several Roman remains have been found. Stat. *Grasstein*. The railway now enters a narrow defile in which the \*post-inn of

**Mittewald** is situated. Over the door of the inn two cannon balls are immured, a memento of the wars of 1797 and 1809. This defile was the scene of fearful struggles in 1809. Marshal Lefebvre had conducted a considerable body of French, Bavarian and Saxon troops over the Brenner to this pass, when they encountered the intrepid Capuchin Haspinger with his Tyrolese reserve ("Landsturm"), who repulsed the advanced guard, consisting of Bavarians and Saxons. Speckbacher then descended with his men from the *Punleiter Steg*, and Hofer from the *Jaufen*, and the discomfiture of the French was complete. Lefebvre himself hastened back to Innsbruck with tidings of the defeat.

The lower extremity of the defile (extensive view towards Brixen), termed the *Brixener Klause*, near *Unterau* (2282 ft.), was strongly fortified in 1833—38. These works (**Franzensfeste**), which are very conspicuous when viewed from the S., command the Brenner route to Italy, whilst the route to Carinthia, which here diverges E. through the Pusterthal, will be guarded by a new fortress, now about to be constructed. The station is at a considerable distance from the fortress.

Pedestrians are recommended to visit the Pusterthal as far as *Bruneck* and to proceed thence through the Gader and Gröden Valleys to Bozen. The entrance to the Pusterthal is by the old *Ladbrütscher Brücke* which crosses the Eisack (150 ft. above the stream) near the Franzensfeste.

The group of houses with the new church, to the l. in the valley below, is the monastery of *Neustift*, founded in 1142. To the r. is the *Vahrner Bad*. The *Schalderer Bad* is situated in the Schalderer Thal, 6 M. to the W. The vegetation now assumes a more southern character. Vineyards and plantations of chestnuts become more frequent.

Stat. **Brixen** (1807 ft.), Ital. *Bressanone* (\**Elephant*, adjoining the post-office; \**Sonne*, unpretending; *Goldenes Kreuz*), for nine centuries the capital of a spiritual principality, which was suppressed in 1803, and still an episcopal see, continues to exhibit traces of its ecclesiastical character. It contains a number of churches and altar-pieces, most of them by Tyrolese masters. The *Cathedral*, completed in 1754, contains a good picture by Schöpf (over the first altar on the r.). To the r. of the portal is the entrance to the \**Cloisters*, containing old mural paintings and numerous tombstones. At the S.E. extremity of the town is the *Episcopal Palace* with an extensive garden.

Beyond Brixen, near *Sarns* on the l. bank of the Eisack, rises the castle of *Pallaus*.

Stat. **Klausen** (*Gans*; *Rössel*), consisting of a single narrow street, is situated in a defile, as its name imports, which has always been considered an important military point. The Benedictine monastery of *Seben*, crowning the cliffs on the r. and commanding a most striking view, was once a Rhætian fortress, then the Roman castle of *Sabiona*, afterwards an episcopal residence till the 10th cent. and finally a baronial castle. A painted crucifix on the tower projecting on the N. was placed there in memory of a nun who, when pursued by the French in 1809, precipitated herself from the tower and was dashed to pieces. The *Loretto Chapel*, adjoining the *Capuchin Monastery* (where visitors apply for admission), contains the most valuable collection of ecclesiastical treasures in the Tyrol. The Capuchin Joachim Haspinger, one of the bravest leaders of the insurrection of 1809, belonged to this monastery.

Below Klausen the valley contracts. The line skirts the precipitous porphyry cliffs. Above, on the heights, extends a broad and fertile tract, sprinkled with numerous villages, of which the traveller in the gorge perceives no trace.

Stat. *Waidbruck*. Near *Kollmann* (Kreuz) the *Grödenerbach* descends from a rocky ravine to the *Eisack*. Above it rises the *Trostburg* with its numerous towers and pinnacles, the property of Count *Wolkenstein*. This is the most striking point in this picturesque valley of the *Eisack*.

Stat. *Atzwang* (1388 ft.) (\**Post*). Four short tunnels, then stat. *Blumau*. The valley again contracts. Beyond the defile an extensive plantation of chestnuts on the slope of the mountain is passed. The line now enters the wide basin of *Bozen*, a district of the most luxuriant fertility, resembling a vast vineyard. *Bozen* is visible in the distance, with its fine Gothic tower.

**Bozen** (872 ft.), Ital. *Bolzano* (\**Kaiserkrone*; *Mondschein*; *Schwarzer Adler*; *Goldn. Hirsch*; *Sonne*; *Rail. Restaurant*), with 10,000 inhab., lying at the junction of roads from Germany, Italy and Switzerland, is the most important commercial town in the Tyrol. It is delightfully situated at the confluence of the *Eisack* and the *Talfer*, which descends from the *Sarnthal* on the N. The E. background is formed by the strikingly picturesque dolomitic mountains of the *Fassathal*. Most of the houses have openings in the roofs, covered by projecting eaves, to admit light and air. Many of the streets are traversed by channels of fresh water, which in summer contribute in some degree to mitigate the oppressive heat.

The Gothic \**Parish Church* is of the 14th and 15th cent. The W. Portal, with two lions of red marble, is an imitation of the Lombard style. Beautiful tower of perforated work, completed in 1519. Behind the high altar is the vault of Archduke *Rainer* (d. 1853), with his monument. Altar-piece by *Lazzarini*, a pupil of *Titian*.

On the E. side a gateway, bearing the inscription "*Resurrecturis*", leads to the \**Cemetery*, which is surrounded by arcades. In the S.W. corner is the vault of the *Giovanelli* family, by *Schnorr*.

A chapel adjoining the sacristy in the *Franciscan Monastery* contains a finely carved old German altar.

The \**Calvarienberg* (25 min. walk; descent from the portal of the parish church to the bridge over the *Eisack*, across the latter and the railway embankment, then a moderate ascent) commands a fine view of the town and environs. The oratories on the path to the summit contain curious, almost grotesque,

life-size groups. — Those interested in horticulture should visit the gardens of the Archduke Henry, Count Sarntheim, M. de Mayrl and M. Moser.

*Gries* (Badl), a village to the W. of Bozen, is frequented as a winter residence by consumptive persons. Pomegranates and cactuses grow wild on the mountain-slopes here. The church contains pictures by Knoller.

Beyond Bozen the train crosses the *Eisack*, which lower down falls into the *Etsch* (or *Adige*). The latter becomes navigable at stat. *Branzoll* (Ital. *Bronzollo*). Beyond stat. *Auer* (Ital. *Ora*), where the new and imposing road through the *Fleimserthal* commences, the train crosses the river. Next stat. *Neumarkt*, Ital. *Egna* (Krone; Engel), with a population in which the German element still preponderates, lies on the l. bank of *Adige* and consists of a single street only.

To the r. on the slope of the mountain lie the villages of *Tramin*, *Kurtatsch* and *Margreid*. Stat. *Salurn* is the last place where German is spoken. The village itself lies on the l. bank of the river, with a dilapidated castle on an apparently inaccessible rocky pinnacle which once commanded the *Adige*. The bottom of the valley is here flat and marshy.

To the r. is the *Rocchetta Pass* which leads to the *Val di Non*. *Mezzo Tedesco* and *Mezzo Lombardo* (or *Deutsch* and *Wälsch-Metz*), situated on different sides of the pass separated by the *Noce*, are both Italian.

*S. Michele Lombardo*, or *Wälsch-Michael* (Adler), with a handsome old Augustine monastery, founded 1143, but now suppressed, is the station for the *Val di Non*. The line now crosses to the l. bank of the *Adige*. A short distance farther is the *Nave S. Rocco*, a very ancient ferry across the *Adige*, communicating with the road from the *Val di Non*.

Next stat. *Lavis* on the *Avisio*, which here descends from the *Val Cembra*. This impetuous torrent with its different ramifications is crossed before its junction with the *Adige* by a bridge 1000 yds. in length.

*Trento* (686 ft.), or *Trent*, Lat. *Tridentum* (*Europa*; \**Corona*; *Chiavi d'Oro*; *Café*, adjoining the *Europa*, containing portraits of princes who once lodged here. e. g. Count Artois, subsequently

Charles X. of France, Eugene Beauharnais, viceroy of Italy, etc.<sup>1</sup>, with 14,000 inhab., formerly the wealthiest and most important town in the Tyrol, founded according to tradition by the Etruscans and mentioned by Strabo, Pliny and Ptolemy, possesses numerous towers, palaces of marble, dilapidated castles and broad streets, and is surrounded by imposing groups of rocks. Above the town rises the considerable castle of *Buon Consiglio*, once an archiepiscopal residence, now a barrack.

The \**Cathedral*, founded 1048, commenced in its present form in 1212 and completed in the 15th cent., is a structure in the round-arch style, surmounted by two domes. At the N. portal, as at Bozen, is a pair of lions (p. 76). The flights of steps in the aisles are peculiar. In the S. transept are several old monuments, half-faded frescoes, and by the wall the porphyry tombstone of the Venetian general Sanseverino, whom the inhabitants of Trent defeated and killed at Calliano (see below) in 1487. In the Piazza of the cathedral, which is embellished with a fountain, are also situated the courts of judicature and the guard-house.

*S. Maria Maggiore* (with an admirable organ), where the celebrated Council of Trent held its sessions in 1545—63, contains a picture on the N. wall of the choir (covered by a curtain) with portraits of the members of the council: 7 cardinals, 3 patriarchs, 33 archbishops and 235 bishops. Adjacent to the S. side of the choir is a column dedicated to the Virgin, erected in 1855 on the 300th anniversary of the festival celebrated in commemoration of the Council.

The rocky eminence of *Verruca*, or *Dos Trento*, situated on the r. bank of the Adige, was fortified in 1857 and is not accessible to strangers without special permission. The best point of view in the environs is the terrace of the *Capuchin Church*, on the opposite side of the valley.

A beautiful route leads from Trent to Venice through the *Val Sugana* (p. 80); another, also very attractive, through the *Val Sarca* to the *Lago di Garda* (p. 83).

The line continues to traverse the broad and fertile valley of the Adige, the former marshes of which have been almost entirely drained. To the S.W. of Trent, on the r. bank of the Adige, is the village of *Sardagna*, with a considerable waterfall. Next stat. *Matarello*. On a height near stat. *Calliano* rises the

extensive castle of *Beseno*, property of Count Trapp. Rocky debris in the vicinity indicate the scene of a former landslip.

**Roveredo** (*Cavaletto*; *Corona*), a town with 8000 inhab., is noted for its thriving silk-culture (upwards of 120,000 lbs. are annually produced in the district between Trent and Verona). At the *Filande*, 60 in number, the silk is wound from the cocoons; the *Filatorie* are the spinning-establishments. Southern fruits and excellent red wine are also produced in the neighbourhood. The most remarkable building is the old *Castello* in the Piazza del Podestà.

The lower part of the valley of the Adige, as far as the Italian frontier, is termed *Val Lagarina*. On the r. bank lies *Isera*, with vineyards, numerous villas and a waterfall. On the l. bank, E. of the railway, near *Liciana*, is a castle, which about the year 1302 was tenanted by Dante who had been banished from Florence as an adherent of the Ghibellines.

The line follows the l. bank of the Adige. Next stat. *Mori*; the village itself lies in a ravine on the opposite bank, on the road leading to Riva (p. 82), and is noted for its excellent asparagus.

Omnibus from stat. Mori to *Riva* on the Lago di Garda in 2 hrs. (fare 80—90 kr.), twice daily in connection with the trains from Bozen.

Near *S. Marco* on the l. bank are the traces (*Slavini*) of a vast landslip, which is said to have overwhelmed a town here in 833, and is described by Dante (*Inferno* XII., 4—9). At *Serravalle*, the ancient fort which guarded the defile, the valley contracts.

Stat. *Alù* (Posta), a place of some importance, with 3800 inh., boasts of once celebrated velvet-manufactories. Stat. *Avio* is the last in the Austrian dominions. The village, with a well preserved castle of Count Castelbarco, lies on the r. bank.

*Peri* is the first Italian station. The ridge of *Monte Baldo* (6762 ft., p. 82), on the W., separates the valley of the Adige from the Lago di Garda. Stat. *Ceraino*. The line now enters the celebrated *Chiusa di Verona*, a rocky defile penetrating the limestone mountains and affording space for the river, road and railway only. This important military point was defended against the Milanese in 1155 by the German army commanded by Otto of Wittelsbach, in the reign of Frederick Barbarossa. (On an



eminence on the r. bank is situated *Rivoli*, stormed several times by the French in 1796 and 1797 under Masséna, who derived his ducal title from this village.)

Next stat. *Domegliarà*. On the opposite bank of the Adige a range of hills extends into the plain as far as *Custozza*, far below Verona, whence the Piedmontese were driven by the Austrians in 1848. On the same ground the battle of June 24th 1866, took place, in which the Italians were defeated by the Austrians under Archduke Albert and compelled to retreat across the Mincio. At some distance to the W., on the farther side of the Mincio, which emerges from the Lago di Garda, *Solferino* is situated, where the memorable battle of June 24th, 1859, was fought.

Stat. *Pescantina*, then *Parona*. The line crosses the Adige, and at *S. Lucia* (p. 192) reaches the Verona and Milan line. A short distance farther is the railway-station (outside the Porta Nuova) on the S. side of

**Verona** see R. 31.

1. From Trent to Venice by the Val Sugana, 115 M. Diligence twice weekly to Treviso, thence to Venice by railway in 1 hr. Arrival at Venice see p. 227.

This direct route (although not the most expeditious) to Venice traverses the beautiful and romantic *Venetian Mountains*. Near

9 M. *Pergine*, an extensive prospect is enjoyed; beyond it, on a commanding, rocky height, rises the handsome castle of that name. To the r. lies the picturesque lake of *Caldonazzo*, which is drained by the *Brenta* (on the mountains S.W. lies *Calceranica*, whence a fine view is obtained). Then the smaller lake of *Levico*, in which *Monte Scanupia* (6802 ft.) is reflected. The *Val Sugana* commences here. The principal town in the valley is

18½ M. *Borgo* (\**Aquila*), where silk is extensively produced. Below the town rises the beautiful château of *Ivano*.

Near *Grigno* the valley of *Tesino* opens on the N., watered by the *Grigno*. Its inhabitants frequently emigrate as dealers in engravings. The proprietors of several of the best shops of this description in Europe are natives of this valley. Near

16 M. *Prinolano*, the road traverses a magnificent, rocky ravine and crosses the Venetian frontier. In a rocky cavity beyond the village are situated the ruins of the castle of *Covelo*, a mediæval stronghold, to which access could only be obtained by means of a windlass. *Valstagna* is inhabited chiefly by straw-hat makers. (About 12 M. S.W. is situated *Asiago*, with 5000 inhab., capital of the *Sette Comuni*, or seven parishes where an unintelligible German patois is spoken in the midst of an Italian population. Till 1797 they formed an independent republic under the protection of Venice. The dialect is, however, rapidly giving way to Italian.)

From the height of *Rubio*, about 10 M. from *Prinolano*, the road commands a charming and picturesque view of the river districts of the Astico and the Piave and of the Vicentine and Euganean Mts. as far as Venice. The ravine of the *Brenta* now expands, a broad plain with extensive olive-plantations comes into view, and the road reaches

18 M. **Bassano** (*S. Antonio*, near the chief piazza; *Luna*, in the suburbs), a picturesquely situated town (15,000 inhab.), surrounded by lofty and venerable ivy-clad walls. One of the six gates was erected by Palladio. In the centre of the town rises the once fortified tower of the tyrant Ezzelino, which commands a fine view and contains a library and armoury. Bassano possesses no fewer than 35 churches, the chief of which is the *Cathedral*, containing some fine pictures, many of them by Giacomo da Ponte, surnamed Bassano, this town having been his birthplace. His best work, a Nativity, is in the *Oratorio S. Giuseppe*. The *Villa Rezzonica*, 1½ M. from the town, contains several valuable works of art, e.g. Canova's Death of Socrates; delightful views hence, extending to the Euganean hills and the mountains of the Sette Comuni (application for admission must be made the day previous to the intended visit).

On Sept. 8th, 1796, Napoleon defeated the Austrians under Wurmser near Bassano, four days after the battle of Roveredo. A number of skirmishes also took place here between the French and Austrians in 1801, 1805 and 1813. In 1809 Napoleon constituted the district of Bassano a Duchy, with which he invested Maret, his secretary of state.

(*Possagno*, Canova's birthplace, is beautifully situated at the base of the mountains, 12 M. N.E. of Bassano. The road thither is rugged and hilly. The church, in the form of a circular temple, resembling the Pantheon at Rome, was designed by Canova and contains his tomb. The altar-piece also was painted by him. The bridge which here spans the river by a single arch, 110 ft. in width, was erected in accordance with a bequest by Canova to his native town. The *Palazzo*, as his house is termed, contains models and casts of his works.)

14 M. *Castelfranco*, an ancient town surrounded by walls and towers, was the birthplace of the painter Giorgione. The principal church contains a \**Madonna* by him; in the Sacristy a fresco by Paolo Veronese, representing Justice.

16 M. **Treviso**, and railway thence to Venice, see R. 37.

2. From Trent to Verona by Riva and the Lago di Garda.

To Riva 25 M., one-horse carr. 8, two-horse 14 fl. Steamer from Riva to Peschiera in 3½ hrs., see p. 83. Railway from Peschiera to Verona in ¾ hr.; fares 3 fr. 25 c., 2 fr. 50 c., 1 fr. 65 c.

This route is far preferable to the direct railway-route, on account of the charming scenery of the Lago di Garda. The traveller from Bozen, whose time is limited, may shorten the route by proceeding by railway as far as stat. Mori (10 M. from Riva), instead of quitting the train at Trent. This approach to the lake is also very attractive. — Omnibus daily between Mori and Riva (coupé 1 fl.); office in Riva at the Café Andreis under the arcades.

The route through the *Val Sarca*, especially the portion between Trent and the bridge over the Sarca, presents a succession of charming and

occasionally strikingly imposing landscapes. At Trent the road crosses the Adige, traverses the suburb *Piè di Castello* and ascends. Fine retrospect from the height (11½ M.). A wild and rocky defile (*Buco di Vela*) is now entered, beyond which the road emerges suddenly on a smiling and fertile district. Farther on (11½ M.) the view of *Tertago* and its lake at the base of *Monte Gazza* (6000 ft.) is beautiful and imposing. 11½ M. *Vigolo*. 3 M. *Vezzano (Corona)*, the principal place between Trent and Arco. At (11½ M.) *Padernone* the road turns to the r. and passes the *Lake of Toblino* and the picturesque castle of that name. Below *Le Sarchè* the Sarca emerges from a gorge, and the road to Giudicaria diverges (see below) 3 M. Bridge over the Sarca, scene of a skirmish between Italians and Austrians in 1848. 11½ M. *Pietra Murata*. Near (4½ M.) *Drò* is the ruined *Castello di Drena* on an eminence to the l.

The road now enters a more fertile district. 3 M. *Arco*, with church of somewhat oriental aspect. The vegetation now becomes most luxuriant (olives, pomegranates, figs, grapes). The peaches and other fruit of Arco are in high repute. N., on a precipitous height, rises the castle of Arco, with well-kept gardens. The road which turns to the r. from the S. Gate of Arco leads to (3¾ M.)

**Riva** (\**Sole d'Oro*, R. 2, L. 1, D. 3, A. 1 fr.; \**Giardino*; *Caffè Andreis*, near the quay; *Baths* in the lake, W. of the town), the N. harbour of the Lago di Garda, charmingly situated and enclosed on the E. and W. by precipitous mountains. The *Church of the Minorites*, date 16th cent., richly decorated with stucco and gilding, is a pleasing example of its style. Several modern pictures and frescoes in the *Parish Church*. *La Rocca*, a watch-tower on the lake, and the old *Castello*, high on the mountain to the W., greatly enhance the beauty of the place, which is recommended for a prolonged stay. The heat of summer is tempered by the proximity of the lake. Private apartments easily procured.

**Excursions:** **Fall of the Ponal** (2 hrs.). The high road is followed to the entrance of the Ledro Valley. Here by a path l., across a bridge, an ascent, and finally a descent to the cascade. (Boat thither 2 fl.). The new \*Road from Riva to Brescia through the Ledro Valley is very interesting and commands magnificent views.

**Monte Brione**, with a fort, between *Riva* and *Torbole*, ½ hr. N.E., commands a fine view. — Pleasant excursions N.E. to the *Castello of Arco*: N. to the falls of the *Varrone* and castle of *Tenno*, ascending to the *Villa Florio*, returning by *Pranzo*.

**Monte Baldo** (6860 ft.), a ridge 45 M. long, separating the lake from the Adige, is best ascended from *Nago*, 3 M. E. of *Riva*. The highest point on the N. is the *Altissimo di Nago* (6324 ft.), reached in 4½ hrs. with guide; extensive panorama, embracing a large portion of N. Italy and the snowy *Ortler*.

**Giudicaria**. Instead of the high road from the castle of *Toblino* to *Riva*, the following mountain route (6½ hrs.) is recommended. At *Le Sarchè* the road to the r. is followed, hewn in the rocks in many places and leading through a grand gorge. It ascends by the baths of *Cumano* to *Stenico*, where the waterfall should be inspected. *Stenico* was formerly capital of the district of *Giudicaria*, which was subject to episcopal jurisdiction and peculiar laws of its own. The road now leads S. and des-

cends by *Campo*, *Fuoco*, *Balino* and *Tenno* to *Riva*. — The following walk (8 hrs.) is also attractive: by the road ascending the *Ledro Valley* (fall of the *Ponal* see above) to (6 M.) *Molina*, past the *Lago di Ledro* through (1½ M.) *Mezzo Lago*, (1½ M.) *Pieve*, (¾ M.) *Bezzecca*, (¾ M.) *Enguiso*, (¾ M.) *Leuzuno*, and across the *Monto Tratta* to (3 hrs.) *Campi* and back (3 M.) to *Riva*.

*Riva* to *Roveredo* (p. 79) 12 M., omnibus once daily in 3 hrs. by *Torbole*, a harbour on the N.E. bank, and *Nago*, which affords a magnificent retrospect. The road ascends a wild and rocky height, passes the picturesque lake of *Loppio* and reaches *Mori* (p. 79). At *Favorita* the *Adige* is crossed; on the r. is the railway stat.

The *Lake of Garda*, or *Lago di Garda* (213 ft.), the Rom. *Lacus Benacus*, is 35 M. in length and 7 M. broad at the widest part. A small portion of the lake near *Riva* belongs to the Tyrol, but farther S. both banks are Italian (the W. since 1859, the E. since 1866). The lake is rarely perfectly calm; Virgil's description (Geor. II. 160), "*Fluctibus et fremitu adsurgens Benace marino*", is frequently verified. The water is of an azure blue. The *carpione*, or salmon trout, sometimes 25 lbs. in weight are excellent, also *trutte* of 1—1½ lb., *lagone* and *sardene*. — Steamboat along the E. Bank (between *Riva* and *Peschiera*) twice weekly in 3¼ hrs., fares 1 fl. 75, 1 fl. 10 kr., Austr. currency. Stations *Malcesine*, *Castelletto*, *Torri*, *Bardolino* and *Lazise*. — Along the W. Bank (between *Riva* and *Desenzano*) also twice weekly, in 4½ hrs., fares 4 fr. 35, 2 fr. 40 c.; Stations *Limone*, *Gargnano*, *Salò*.

The upper part of the lake is enclosed by lofty and precipitous mountains. The W. bank is traversed by the new road already mentioned. Towards the S. the banks gradually become flatter. The Fall of the *Ponal* (see above) is visible from the steamer about 10 min. after its departure from *Riva*. First stat. on the E. bank *Malcesine*, a commodious harbour, with an ancient castle of Charlemagne, for sketching which Goethe once narrowly escaped incarceration as a spy. Beyond it is the rock of *Isoletto*, then the small island of *Tremelone*. The next places of importance on the E. bank are *S. Giovanni*, *Castelletto* and *Torri*. The banks now become lower. The promontory of *San Vigilio*, sheltered from the N. by the *Monte Baldo* (p. 82), extends far into the lake and is the finest point of view on the entire E. bank. The surrounding hills are planted with the vine, the olive and the fig. The village of *Garda* in a bay, at the influx of the *Tesino* which descends from *Monte Baldo*, gives its name to the lake. The château belongs to Count Albertini of Verona.

S. in the distance the narrow promontory of *Sermione* ("*Sirmio, peninsularum insularumque ocellus*"), 3 M. in length, projects into the lake, which here attains its greatest width. The poet Catullus once resided and composed his poems in a villa on this peninsula. The ruins still exist, consisting of two vaults, remains of a bath etc. A castle was also erected here by the *Scala* family, who for upwards of a century (1262—1389) were princes of Verona.

The next places on the E. bank are *Bardolino* and *Lazise*, the latter with a harbour. The steamer finally stops at the small fortress of *Peschiera* (*Rail. Restaurant*), a railway-station (p. 191) and harbour at the S.E.

extremity of the Lago di Garda, at the efflux of the *Mincio*. It was stormed by the Piedmontese during the revolution of 1848. Skirmishes also took place at the villages of *Volto* and *Goito*, farther S.

In this district, extending from the banks of the lake to a point considerably beyond *Guidizzolo* (on the road from Brescia to Mantua), the fierce and sanguinary battle of Solferino was fought on June 24th, 1859, between the united French and Italian armies and the Austrians. The defeat of the latter shortly afterwards led to the Peace of Villafranca (p. 209). The total extent of the line of battle was upwards of 15 M. The village of *Solferino* (Inn, good red wine, guides) lies on the heights to the S., about 5 M. from the railway. Carriage thither and back from stat. Desenzano (see below) 15 fr.

At the S W. angle of the Lago di Garda, W. of the peninsula of Sermione, lies the considerable Lombard village of **Desenzano** (*Mayer's Hôtel; Vittoria: Aquila*), another stat. on the Verona and Brescia line.

Near the W. bank, higher up than Desenzano, opposite the above-mentioned promontory of San Vigilio, lies the small *Isola di S. Biagio* (St. Blasius); near it the beautiful, crescent-shaped island of *Lecchi*, or *Isola dei Frati*. In the recess of a bay to the W. is situated *Salò*, a large village in a luxuriantly fertile district (charming prospect by evening-light from the *Monte S. Bartolommo*). Farther N. is *Gargnano*, an important looking place, surrounded by lemon-gardens and orange-plantations, the most beautiful point on the lake. Lemons flourish here in the open air, but are covered in winter, to facilitate which, pillars of brick are erected at intervals and connected by cross-beams. The principal villa is the property of Count Bettoni of Brescia. Most of the plantations belong to him and other Italian noblemen. Some of the gardens produce as many as 70,000 lemons annually, which realize 4 fr. and upwards per hundred. The lemons of Gargnano are less delicate, but keep better than those of Sicily.

The mountains become more lofty. *Tremosine* lies at a great elevation and is scarcely visible from the lake; the path to it, traversing a precipitous rock, is not easily distinguished. Farther on, in a bay, appear the white houses of *Limone*, another lemon and olive-growing village, situated about 4½ M. S. of the Fall of the Ponal (p. 82).

The Railway to Verona from Peschiera traverses the chain of hills by which the Lake of Garda is bounded on the E. Stations *Castelnuovo* and *Somma Campagna*. Near Verona is the village of *S. Lucia*; r. the churchyard, shaded with cypresses.

Verona see R. 31.

## 9. From Vienna to Trieste. Semmering Railway.

Austrian S. Railway. Expr. in 14½ hrs., ordinary trains in 22–23 hrs.; fares 28 fl. 26, 21 fl. 20, 14 fl. 13 kr. (express 1½th more). Fifty lbs. of luggage free, provided it is at the station at least ½ hr. before the departure of the train; otherwise the whole must be paid for. Best views generally on the left. For farther particulars see *Bædeker's S. Germany*.

The station of the S. Railway is between the Belvedere and the Favorite "Lines". The train, soon after starting, affords a good survey of Vienna, the environs and the surrounding ranges of mountains. On the summit of the Wiener Berg (l.) rises the Gothic Cross of *St. Crispin*, erected in 1542. On the mountains to the r. near stat. *Brunn* are several ruined castles, of which *Liechtenstein*, one of the most important, was destroyed by the Turks. Near stat. *Mödling* (Hirsch) a picturesque rocky valley with attractive pleasure-grounds is disclosed to view; branch-line hence E. to *Larenburg* (imperial château and park). Near Baden several picturesque ruins rise on the r. The view to the l. over the broad plain, sprinkled with villages, is bounded by the *Leytha Mts.*

**Baden** (*Stadt Wien; Redoute; Fuchs; Schwarzer Adler; Löwe; Café* at the station), a considerable town with a number of handsome villas, is celebrated for its mineral springs, the Rom. *Thermæ Pannonicæ*. The "Ursprung", or principal spring (72—100° Fahr.), rises at the base of the *Calvarienberg*, the summit of which commands an extensive prospect.

**Vöslau** (*\*Schweizerhof*) yields one of the best Austrian red wines. Near *Leobersdorf* the barren *Schneeberg* (6566 ft.) rises on the r.; a gully containing snow is visible near the summit.

**Neustadt**, or *Wienerisch-Neustadt* (*Hirsch; Ungar. Krone*, both in the town; *Stadler*, near the station), has been entirely rebuilt since a conflagration in 1834 (popul. 10,800). It is surrounded by a lofty, pinnacled wall. On the E. side is the former ducal *Castle* of the Babenberg family, converted in 1752 into a military academy. In the court a statue of the empress Maria Theresa. Neustadt is connected with Vienna by a canal, used chiefly for the transport of coals and timber. Branch-line in 2 hrs. S.E. to *Oedenburg*, which lies 7 M. to the W. of the saline *Neusiedler See*.

On the r. beyond Neustadt the *Schneeberg* rises on the r., the *Leytha* range on the l. Extensive fields of Indian corn are traversed, then plantations of pine. R., in the distance, the well-preserved castle of *Sebenstein*, the property of Prince Liechtenstein. Near stat. *Ternitz* the *Schneeberg* is again visible on the r. Stat. *Pötschach*, a manufacturing place. On the height to the l. near *Gloggnitz* rises the castle of *Wartenstein*. The *Gloggnitzer*

*Schloss* on the hill, with its numerous windows, was a Benedictine Abbey till 1803.

At stat. **Gloggnitz** (1329 ft.) (\**Rail. Restaurant*) the \***Semmering Railway**, one of the grandest existing examples of engineering of this description, commences (best seats on the l.). The locomotive now reduces its speed. Fine retrospect of Gloggnitz. In the valley of the green *Schwarzau* is the imperial paper-factory of *Schleglmühl*. L. the three-peaked *Semmering*, W. in the background the *Raxalp*. The line describes a wide circuit round the N. slope of the valley and crosses the *Reichenauer Thal* by a great viaduct (300 yds. long). Incline 1:40. Two small tunnels, then stat. *Eichberg*, 540 ft. above Gloggnitz. Extensive prospect over the plain.

The *Gotschakegel* is now skirted and two more tunnels are traversed. Stat. *Klamm*; the half-ruined castle of Prince Liechtenstein on a rocky pinnacle, was once the key of Styria. Far below runs the old Semmering road; near it are several manufactories and the white houses of *Schottwien*. The green dale visible beyond the next tunnel is the *Untere Attlitzgraben*. The *Weinzettelwand* is next skirted by means of a long gallery; then a tunnel, and two bridges which carry the line to the S. slope of the *Obere Attlitzgraben*. After traversing three more tunnels the train reaches

Stat. **Semmering** (2790 ft.), the culminating point of the line. At the highest point of the high road (3140 ft.) is the *Erzherzog Johann Inn*, 1 M. from the stat. In order to avoid the remaining portion (300 ft.) of the ascent the line now penetrates the highest part of the Semmering, the boundary between Austria and Styria, by means of a tunnel nearly 1 M. in length, beyond which several peaceful dales are passed. Next stat. **Mürzzuschlag** (\**Bräuhaus; Elephant; Rail. Restaurant*), 2100 ft. above the sea-level. The line now follows the *Mürz*, the picturesque, pine-clad valley of which contains numerous forges. To the r. in the valley, beyond *Krieglach*, is the new château, and on the height the old castle of *Mitterdorf*. Then *Kindberg* and *Kapfenberg* with the castles of the same names. Near stat. *Bruck* rises the ancient castle of *Landskron*.

**Bruck** (*Eisenbahn-Gasthof; Adler; Mitterbräu*) is a small town at the confluence of the *Mürz* and the *Mur*. The line

now enters the narrow valley of the Mur. Stat. *Pernegg*, with château. Near *Mixnitz* are several interesting stalactite caverns; the finest is the *Drachenhöhle* near *Röthelstein*, to the N., on the l. bank of the Mur (approach fatiguing, 1 hr.). The forges of *Frohnleiten* on the r. bank and the castle of *Pfannberg* on the l. bank belong to Prince Lobkowitz. *Schloss Rabenstein* on the r. bank is the property of Prince Liechtenstein. The line next passes the *Badelwand* and skirts the river by means of a rocky gallery of 35 arches, above which the high road is situated. Stat. *Peggau* possesses silver and lead mines.

The train crosses the Mur, passes stat. *Klein-Stübing* and enters the fertile basin in which Gratz is situated. On an eminence to the W. rises the picturesque Gothic pilgrimage-church of *Strassengel* (1355 ft.). To the r. rises the castle of *Gösting*, the property of Count Attems, a favourite resort of the Gratzers. Farther on is the castle of *Eggenberg*, 3. M. from Gratz.

**Gratz** (1100 ft.) (On the r. bank of the Mur: \*Elephant, R. 1 fl.; Gold. Ross; \*Florian; Engel, unpretending. — On the l. bank: \*Erzherz. Johann; Stadt Triest; Gold. Krone; Ungar. Krone), the capital of Styria (63,176 inhab.), picturesquely situated on both banks of the Mur, which is here crossed by four bridges, is one of the most agreeable towns in Austria and has been greatly improved since the demolition of the fortifications. The \**Schlossberg*, which rises about 400 ft. above the river, was fortified in the 15th cent. to protect the town against Turkish marauders. The works were dismantled by the French in 1809, but partially restored in 1849. The summit commands one of the finest views in Germany, embracing the course of the Mur and the populous valley, enclosed by most picturesque mountains: N. the *Schöckel* (4425 ft.), N.W. the Upper Styrian Mts., S.W. the *Schwanberg Alps*, S. the *Bachergebirge*. The plateau in front of the Swiss house is embellished with a bronze *Statue of General Welden*. The Gothic *Cathedral* dates from 1446. In the immediate vicinity is the *Mausoleum* of Emp. Ferdinand II. (d. 1637), in which the Archduke John (d. 1859) is also interred. The *Theatre* is one of the best in the Austrian provinces; in front of it stands a *Statue of Francis I.* in bronze. The *Landhaus*, or *Council Hall*, an extensive and imposing pile, was erected in 1569. The \**Johanneum*, a spacious edifice with



gardens, was founded by Archduke John in 1811 as an institution for the promotion of agriculture and practical science in Styria. It contains specimens of the staple commodities of this district and an admirable natural history museum.

As the train proceeds, indications of the richer vegetation of the south become more apparent. On the mountains to the r. rises the castle of *Premstätten*; to the l. an extensive plain; distant mountains rise on the r. and l. On the l. beyond stat. *Karlsdorf* rises the castle of *Weisseneck*, frequently besieged by the Turks. The mountains on the r. separate Styria from Carinthia.

Near *Wildon* the *Kainach* is crossed. Tycho Brahe, the astronomer, once made his astronomical observations in the castle of *Wildon* on the height. R., near *Leibnitz* is the archiepiscopal castle of *Seckau*, l. the castle of *Labeck*. The *Sulm* is now crossed. On a wooded eminence on the r. is the castle of *Ehrenhausen*, with the mausoleum of the Princes of Eggenberg, surmounted by a dome. *Spielfeld*, the next castle which comes in view, once belonged to the Duchess de Berry, whose sumptuous château of *Brunnsee* is  $4\frac{1}{2}$  M. distant. Diligence and omnibus in 4 hrs. from stat. *Spielfeld* to the Baths of *Gleichenberg*, which were known as early as the Roman period.

The train quits the Mur and enters the mountainous tract which separates the Mur from the Drau. Near *Pössnitz* a viaduct 700 yds. in length (64 arches) and a tunnel of equal length are traversed.

**Marburg** (*Stadt Wien*; *Stadt Meran*, nearest the station), the second town in Styria, is very inferior to Gratz in size and animation (popul. 8000). To the S.W. extends the long range of the *Bacher-Gebirge*, clothed with vineyards and forest; the S. and E. slopes yield excellent wine. Branch-line from Marburg to Klagenfurt and Villach.

A pleasing glimpse is obtained from the train as it crosses the Drau. District uninteresting. Stations *Kranichsfeld* and *Pragerhof* (whence a line leads to *Pest*, skirting the long *Plattensee*). Beyond stat. *Pölttschach* the scenery improves. The Baths of *Rohitsch*, which attract many visitors, lie 12 M. to the S.E., near the Croatian frontier.

The German language is now replaced by a Slavonic or Wend dialect. The line winds through a scantily populated district. The valleys are generally narrow and picturesque, the mountains richly wooded. Maize and vines are occasionally seen on the slopes. Several unimportant places are passed, and at length an extensive view of a populous and undulating plain, bounded by the Carinthian Alps, is suddenly disclosed.

**Cilli** (748 ft.) (*Krone; Rail. Restaurant*), an ancient town of some importance, founded by the Emp. Claudius (*Claudia Cellaia*). Roman reliefs and memorial stones are still found imbedded in the walls. On a wooded mountain in the vicinity rise the ruins of the castle of *Obercilli*; on the slope to the N.E. stands the Lazarist monastery of *St. Joseph* with its two towers.

The train crosses the green *Sann* several times and then enters the narrow and wooded valley of that stream. This is the most interesting part of the line. Many of the highest peaks in the vicinity are picturesquely crowned with white churches and chapels. *Markt Tüffer*, with ruined castle, possesses mineral baths of some note (102° Fahr.); so also *Bad Tüffer* (known to the Romans) and *Teplitz* (= warm bath in Slavonic). The two last, with attractive grounds and promenades, are much visited by patients and pleasure-seekers, especially from Trieste.

*Steinbrücken* is a flourishing village on the *Save* or *Sau*, which here unites with the *Sann*. Branch-line hence S.E. to *Agram*. The train now remains for 1 hr. in the narrow valley of the *Save*, enclosed by lofty limestone cliffs and often affording but little space for the river and railway. Productive coal mines near stat. *Hrastnig*; Stations *Triffail*, *Sagor*, the first place in Carniola, and *Sava*.

The valley now expands. The white château of *Bonowicz* and the distillery below belong to a merchant of Vienna. At *Littai* the *Save* is crossed. Scenery still very picturesque. At the influx of the *Laibach* into the *Save*, the line quits the latter and enters the valley of the former river. The lofty mountain-range now visible is that of the *Julian* or *Carnian Alps*: in clear weather the *Terglou* (9636 ft.) is seen towards the N.W. The two isolated mountains rising on the N.W. are the *Gonberge*. Stat. *Salloch*, then

**Laibach** (958 ft.) (\**Stadt Wien*; *Elephant*), Slav. *Ljubljana*, on the *Laibach*, is the capital of Carniola, with 20,747 inhab., situated in an extensive plain enclosed by mountains of various elevations. An old *Castle*, now used as a prison, rises above the town, commanding a magnificent prospect, especially towards the Terglou, Loibl and the Carnian Mts. The *Cathedral*, an edifice in the Italian style, is decorated with stucco and numerous frescoes of the 18th cent. The *Landes-Museum* in the school-buildings comprises a collection of the products of the district. Laibach is best known from its having been the seat of a Congress (Jan. 17th to May 12th, 1821), the principal object of which was to settle the affairs of Naples. The principal square is still named *Congress-Platz*. *Radetzki's Monument* was erected in 1860. The head-dress of the peasant-women of Carniola consists of a white cloth hanging down in a long peak behind.

The line now traverses the marshy *Laibacher Moos* by means of an embankment,  $1\frac{1}{3}$  M. in length, and crosses the *Laibach*, which here becomes navigable, although only 3 M. below the point where it issues from the rocks near *Oberlaibach*. This is most probably the same river as that which rises near stat. St. Peter (see below), is termed the *Poik* and is lost in the *Adelsberg Cavern*; then emerges under the name of the *Unz* and after a short career again disappears to the S. of *Loitsch*. Such phenomena are not uncommon among the Julian Alps, a limestone range of mountains intersecting Carniola from N.W. to S.E.

Near stat. *Franzdorf* the line is carried past *Oberlaibach* and enters a more mountainous district by means of a viaduct 600 yds. long, 120 ft. high in the centre, and supported by a double series of arches (25 in number). Stat. *Loitsch* (1499 ft.) (Post or *Stadt Triest*).

**Quicksilver Mines of Istria**, 15 M. N.W. of *Loitsch*; carriage thither in 4 hrs., 6—8 fl. for the excursion; inspection of the mines 3—4 hrs.; drive back 4 hrs. The entrance to the mines is approached by 787 steps hewn in the limestone-rock, in the ancient town of *Idria* (1488 ft.) (*Schwarzer Adler*), which lies in a sequestered valley. Drops of the pure metal are everywhere visible adhering to the ore. The latter is brought to the surface in tuns from a depth of 2500 ft., conveyed to the stamping-mills and thence by means of canals to the washing houses, where the superfluous earthy particles are removed. It is then melted in furnaces, the fumes from which are conducted to the cooling chambers, where the metal is deposited in showers of minute globules. Annual yield 125 tons, part of which is converted into cinnabar on the spot.

Next stat. *Rarek*. The water of the *Zirknitzer See*,  $3\frac{1}{2}$  M. S.E., enclosed by lofty mountains, disappears in the clefts of the rock and emerges in the Laibach Valley lower down as the *Bistriza* and *Boruniza*. Then stat. **Adelsberg** (1708 ft.) (\**Krone; Eisenbahn*), Slav. *Postojna*.

The celebrated \**Stalactite Caverns*, known in the middle ages and accidentally re-discovered in 1816, are under the supervision of a society ("Grotten-Verwaltung"), which issues tickets of admission at Adelsberg (70 kr. each). The guides ("Grottendiener"; 3 necessary for 1—3 pers., one more for every 4 pers. additional) receive 80 kr. each, which includes the ordinary illumination (4 lbs. more of candles 2 fl. 10 kr., each additional lb. 50 kr.; without sufficient light the effect is very imperfect). About  $2\frac{1}{2}$ —3 hrs. are occupied in exploring the caverns. Temperature of the interior 48° Fahr. (The *Recca Caverns* of *St. Canzian*, mentioned below, are even more imposing, but of less easy access.)

An avenue of lime-trees ascends to the Entrance (2218 ft.),  $\frac{3}{4}$  M. W. of Adelsberg. The cavern consists of a number of different chambers to which various appellations are given. The farthest extremity is nearly 2000 yds. from the entrance, greatest height 108 ft. The most remarkable feature of the caverns is the vast variety of stalactites (depending from above) and stalagmites (upward formations) which they possess. In some places they resemble beautiful drapery, feebly illumined by the lights behind, at other places they take the form of petrified waterfalls, fountains, palms, cypresses etc. Other formations bear a resemblance to human beings and animals, and are named accordingly. Some of the columns have attained a diameter of 12 ft. and upwards. The fact that the ordinary dropping of the water forms a scarcely perceptible deposit in 13 years serves to convey an idea of the incalculable antiquity of these formations.

The train now traverses a dreary, inhospitable plain, strewn with blocks of limestone, termed the **Karst** (Ital. *Carso*, Slav. *Gabrek*), which commences before Adelsberg is reached and extends from Fiume (p. 95) to Görz (p. 264). The surface is intersected by numerous gorges and occasionally covered with thickets of underwood. Curious funnel-shaped cavities in the rocks are observed here. The N.E. wind (*Bora*), which often rises to a hurricane in this district, has been known to overturn loaded waggons.

At stat. *Prestanek* the train crosses the *Poik*. Beyond stat. *St. Peter* it passes through six tunnels. Next stations *Lesetsche* and *Divazza* (2 M. to the S.E. are the *Grottoes of St. Canzian*; \*Mahorcié's Inn at *Nacla* in the vicinity). Beyond stat. *Sessūna* (1570 ft.) the high road is crossed and the train descends to stat. *Prosecco* and stat. *Nabresina*, where the line to Venice by

Udine diverges (carriages generally changed here). As the train descends in long curves to Trieste a magnificent \*view of the blue Adriatic, Trieste and the Istrian coast is obtained (best seats on the r.). *Grignano*, the last station, is in a straight direction not above 1½ M. below Prosecco. On the *Punta Grignana*, which here projects into sea, is situated the handsome château of *Miramar*, the residence of the illfated Emp. Maximilian of Mexico. The train then passes through a long tunnel and reaches the station of

**Trieste.** *Hotels.* \*Hôtel de la Ville (Pl. a), comfortable; \*Grand Hôtel (Pl. b); Victoria (Pl. c); Hôtel de France (Pl. d); Albergo Daniel (Pl. e). — *Cafés:* Hôtel de Ville; Specchi, Piazza Grande; several near the post-office and many others. — *Restaurants:* Toni, Zum Tiroler, both in the old town; Solder's Garden, below the castle, fine prospect, concerts frequently; Monte Verde and others with gardens.

*Fiacres* to or from the station, one-horse 50 kr., two-horse 1 fl., at night 20 kr. more; drive in the town, ¼ hr. 30 or 45 kr., ½ hr. 50 or 80, ¾ hr. 75 kr. or 1 fl. 10 kr., 1 hr. 1 fl. or 1 fl. 80 kr., each succeeding ¼ hr. 20 or 30 kr.; luggage 15 kr. — *Omnibus* to all the hotels 20, at night 30 kr.

*Steamboats* of the "Austrian Lloyd" to Venice (R. 37) three times weekly, to Istria once (to Pola twice) weekly; to Greece, Constantinople and the Levant once weekly; to Alexandria four times monthly.

*Baths.* Warm at Oesterreicher's, near the Artillery Arsenal, and at the Hôtel de la Ville. Cold at the Maria bath-establ., opp. the Hôtel de la Ville; Angeli, in the harbour; Boscaglia, between the Molo del Sale and the Molo Klutsch; Military Swimming Bath, 1. below the lighthouse. Ferry to the baths 4, back 2 soldi. — *Boats* 1—1½ fl. per hour.

*Theatres.* Teatro Grande (Pl. 21), opp. the Tergesteo; Teatro Mauroner (Pl. 22), Corsia Stadion; Teatro Filodrammatico (Pl. 23); Armonia (Pl. 24).

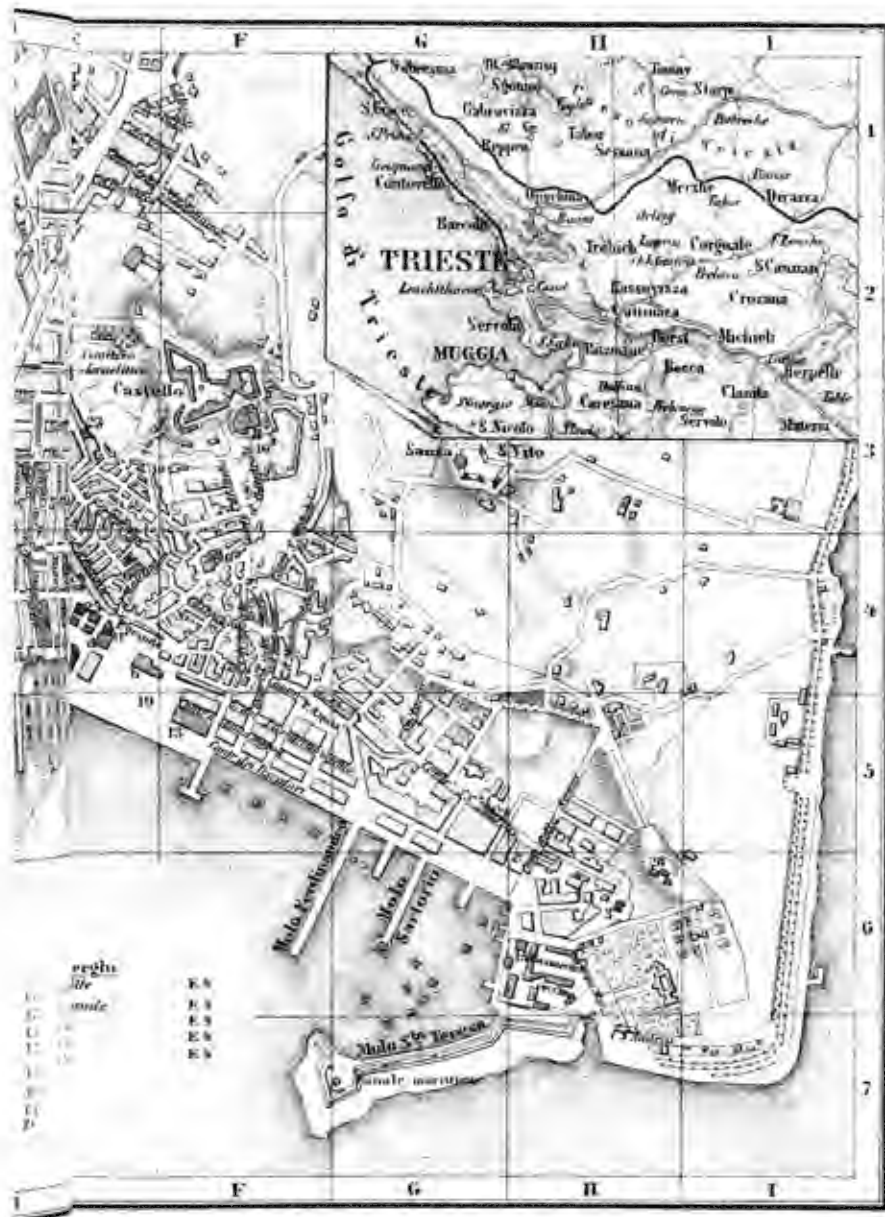
*English Church Service* performed by a resident chaplain.

*Trieste* (more fully described in *Baedeker's S. Germany*), the *Tergeste* of the Romans, capital of Illyria, situated at the N.E. extremity of the Adriatic, is the most important sea-port of Austria (popul. 64,095). It was constituted a free harbour by Emp. Charles VI. in 1719 and may be termed the Hamburg of S. Germany. Every European nation has a consul here. The population is most heterogeneous, but the Italian element predominates.

The *Harbour* is the focus of animation. On the N. is the new *Lazzaretto*, erected in 1769, one of the most extensive in











Europe. A lofty *Lighthouse* rises on the S.W. Molo. The old Lazzaretto is now used as an arsenal.

The well-built *New Town*, adjoining the harbour, is intersected by a *Canal* (Pl. 5), by means of which vessels are enabled to discharge their cargoes close to the magazines of the merchants. At the extremity of the Canal is the modern church of *S. Antonio* (Pl. 7) in the Greek style.

Near the Hôtel de la Ville is the *\*Greek Church* (Pl. 10) (divine service at 6 a. m. and 5 p. m.), sumptuously fitted up. To the l. of the Hôtel de la Ville is the *Palazzo Carciotti*, with a large green dome. In the vicinity is the *\*Tergesteo* (Pl. 25), an extensive pile of buildings, the exterior of which is occupied by shops, and the interior by a glass gallery in the form of a cross, where the *Exchange* (12—2 o'clock) is situated. The principal part of the edifice is occupied by the offices and *\*Reading Room* of the "*Austrian Lloyd*", a steamboat-company established in 1833. Strangers are seldom denied access. The *Old Exchange* in the vicinity is disused. In front of it a fountain and a *Statue of Leopold I.* erected in 1660.

The *Corso*, the principal street of Trieste, connecting the *Piazza Grande* with the *Piazza of the Exchange*, separates the new town from the old. The latter, nestling round the hill on which the castle rises, consists of narrow and steep streets, not accessible to carriages. To the l. on the route to the cathedral and the castle is situated the *Jesuits' Church* (*S. Maria Maggiore*, Pl. 9), containing a large modern fresco by *Sante*. Nearly opposite is the *Piazzetta di Riccardo*, named, it is said, after Richard Cœur de Lion, who was imprisoned here after his return from Palestine. The *Arco di Riccardo* (Pl. 2) is believed by some to be a Roman triumphal arch, by others to have appertained to an aqueduct.

The *Cattedrale S. Giusto* (Pl. 8) originally consisted of a basilica, a baptistery and a small Byzantine church, dating from the 5th and 6th cent., which in the 14th cent. were united so as to form a whole. The tower contains Roman columns; Six Rom. tombstones (busts in relief) are immured in the portal, and several Rom. inscriptions will be observed. The altar-niches of the interior contain two ancient mosaics, representing Christ and Mary. The S. aisle contains the tombstone of Don Carlos, pretender to the Spanish crown.

A former burial-ground adjoining the church is now used as a repository of *Roman Antiquities* (Pl. 16) of no great value (key kept by the sacristan of the cathedral). Winckelmann, the eminent German antiquarian, who was robbed and murdered by an Italian at the Locanda Grande in 1768, is interred here. A monument was erected to his memory in 1832.

*Fouché*, once the powerful minister of police of Napoleon I., died at Trieste in 1820 and was interred on the terrace in front of the church. Fine view of the town and sea hence; still more extensive from the height on which the *Castle* stands.

A long avenue, commanding a succession of beautiful views, ascends gradually from the *Campo Marzo*, on the E. side of the town, to *Servola*,  $2\frac{1}{2}$  M. distant. Another attractive walk is by the *Acquedotto*, through a picturesque valley to the *Boschetto*, a very favourite resort; thence by a shady path to the "Jäger", a good point of view.

Pleasant excursion to the château of *Miramar*, the property of the Empress Charlotte, widow of the Emp. Maximilian of Mexico (d. 1867). It is easily reached from the railway-stat. Grignano, or by carriage (2—3 fl.). The situation and views are charming.

Excursions by boat to *S. Bartölo*, to *Muggia*; also to the extensive *Wharves of the Lloyd Co.* ( $1\frac{1}{2}$  hr.), opposite to *Servola* (admission daily, except Sundays and festivals, and the hours 11—1 o'clock; attendant  $\frac{1}{2}$ —1 fl.).

From Trieste to Pola and Fiume steamboat twice weekly; in 10 hrs. to Pola (reaching Fiume on the following morning, but once weekly only); fares 5 fl. 40, 3 fl. 65; 1 fl. 75 kr. — Those who proceed as far as Fiume may return thence by diligence to Trieste in 11 hrs. ( $6\frac{1}{2}$  fl.).

The steamer skirts the undulating, olive-clad coast of Istria. In a distant bay S.E. lies *Cupo d'Istria* with an extensive house of correction. On an eminence rises the church of *Pirano*; the town itself, with 9000 inhab., is picturesquely situated in a bay; the pinnacles and towers of the former fortress peep from amidst olive-plantations. The lighthouse of *Salnøre* is next passed, then *Unāgo*, the castle of *Daila*, *Cittanova*, *Parenzo* (with remarkable cathedral, a basilica of 961) and *Orsera*. In the distance to the E. rises *Monte Maggiore* (4400 ft.). The vessel now stops at *Rovigno* (Sismondi), a prosperous town with 14,000 inhab.; staple commodities wine, oil and sardines. To the r. near *Fasāna* rise the *Brionian Islands*, separated by a narrow strait from the mainland. The grand amphitheatre of Pola now comes in sight. The excellent harbour, the principal station of the Austrian fleet, but of no commercial importance, is defended by two towers.

**Pola** (*Hôtel de la Ville*), an insignificant place with 1200 inhab., is of very ancient origin, having been probably founded by Thracians. It was afterwards the *Pietas Julia*, a war-harbour of the Romans, from which period its magnificent and highly interesting antiquities date. These may be visited in the following order (guide unnecessary):

The *\*Temple of Augustus and Roma* (B. C. 19), 26 ft. in height and 50 ft. in width, with a colonnade of six Corinthian columns 22 ft. in height, and with admirably executed decorations on the frieze, is almost in perfect preservation. The collection of antiquities in the interior is insignificant.

In the vicinity stood a temple of *Diana*, or more probably of *Roma*, of which the posterior wall only is preserved. This fragment was employed about the year 1800 in the construction of the *Palazzo Pubblico*, which is incorporated with it with considerable skill.

The traveller now proceeds across the market-place towards the S. and at the end of a long street reaches the *Porta Aurata*, an elegant isolated arch in the Corinthian style, 21 ft. in height, erected by the Sergian family. At some distance to the r. stood the ancient *Theatre*, the site of which only is now recognisable by a semicircular depression in the hill. The remnants were employed in 1630 in the construction of the fort.

Excavations which are still prosecuted have brought to light the ancient *Porta Erculeæ* and the *Porta Gemina*. The latter formed the entrance to the Roman capitol, the site of which is now occupied by the *Castle*. On the E. side of the latter is a *Franciscan Monastery*, erected in the 13th cent., now a military magazine. It possesses fine cloisters, and an elegant Romanesque portal on the W. side. The laurel-tree in the court is said to be a scion of that which yielded its foliage to grace Cæsar's triumphal entry into the capitol.

Beyond the latter the *\*Arena* is reached. It was erected about the period of the Antonines (A. D. 150) and could accommodate 15,000 spectators. Height 75 ft., diameter 333 ft. The lower stories consist of two series of arches (72 in number) 18 ft. in height, one above the other; the upper story is a wall with square openings for windows. The exterior is in admirable preservation, but the interior presents a scene of desolation; the arrangements for the *Naumachia* in the centre can alone now be traced. Four gates, with projecting buttresses of which the object is unknown, form the entrances.

The steamboat (once weekly) generally quits Pola late in the evening and arrives at Fiume early on the following morning. The broad *Quarnero Bay* is traversed. To the l. rises *Monte Maggiore* (4400 ft.); r. in the distance the Croatian-Mts. of which the *Kapella* range is the most prominent.

**Fiume**, Illyr. *Reka* (*\*Re d'Ungheria*), the capital of the Hungarian coast-district, with 15,319 inhab., contains little to interest the traveller. On the height,  $1\frac{1}{2}$  hr. walk from the inn, is the castle of *\*Versato*, the property of the Austrian Marshal Nugent. A small temple here contains a good collection of ancient reliefs, busts, statues etc. In the vicinity a much frequented *Pilgrimage-Church*, with an image of the Madonna of *Loretto*. *\*View* of the Bay of Quarnero with its islands, Fiume and the adjoining coast.

# NORTHERN ITALY

## 10. Turin, Ital. *Torino*.

**Hotels.** \***Europa** (Pl. a), Piazza Castello 19, spacious apartments, R. from 2½, L. ¾, B. 1½, D. 4, A. 1 fr.; \***Hôtel Trombetta** (Pl. c, formerly *Feder*), Via S. Francesco di Paola 8, near the corner of the Via di Po, R. 2½, D. 4, A. 1 fr.; **Bonne Femme** or **Hôtel d'Angleterre** (Pl. f), Via Barbaroux 1. — Second class, with restaurants: **Caccia Reale** (Pl. g), Via della Caccia 2; **Concordia** (Pl. h), Via di Po 20; \***Liguria**, Via Nuova 31; **Tre Corone**, Via S. Tommaso; **Bologna**, Piazza d'Armi 4; **Dogana Vecchia**; **Albergo del Moro**; **Roma** etc. — Table d'hôte generally at 5 o'clock, also à la carte, or at a fixed charge (3½ to 3 fr.). The *Grissini*, long and thin rolls, so termed from a physician of that name, are said to be particularly wholesome. Best wines: *Barbera*, *Barolo*, *Nebiole*, *Grignolino*.

**Restaurants** etc. **Cambio**, Piazza Carignano 2, good wines; **Paris** (Pl. k), Via di Po 21, good cuisine, D. 4 fr.; **S. Carlo** (Pl. n); **Concordia** (Pl. h), Via di Po 20; **Meridiana** (Pl. m) etc. — **Cafés**: \***de Paris** (Pl. k); \***S. Carlo**, Piazza S. Carlo 2; **Nazionale**, Via di Po 20; **Madera**, Via Lagrange 10; **Romano**, corner of the Via di Po and Via Carlo Alberto; **Bava Giuseppe**, Via di Po 24. Ices everywhere, *sorbetti* and *pezzi duri* (hard ices).

A favourite morning beverage is a mixture of coffee, milk and chocolate, "*un bicchierino*" 20 c. — The **Nuovo Giardino Pubblico** (with restaurant, concert in the evening) near the château of Valentino (p. 105) is a favourite promenade in the evening.

**Fiacres**, or *Cittadine*, stand in the Piazza Castello, Via Nuova and Piazza S. Carlo; per drive (*corsa*) 1, per hr. (*ora*) 1½ fr., at night (12—6 a. m.) ½ fr. more; two-horse carr. per drive 2, per hr. 2½ fr. — Omnibuses run frequently from the Piazza Castello to each of the four gates, fare 10 c. Hotel-omnibus to or from the stat. generally 1½ fr.

**Railway** E. to **Alessandria** (Genoa, Bologna) see R. 13; S. to **Saluzzo**, Brà and **Cuneo** (Nice) in 2½ hrs. (R. 17); S.W. to **Pinerolo** (p. 104) in 1 hr.; W. to **Susa** (Mont Cenis, p. 40) in 1¾ hr.; N.E. to **Ivrea** (p. 106); **Biella** and **Novara** (Arona, Milan), see R. 17.

**Diligence** (from Cuneo) to **Nice**: office *Ballesio*, Strada Cavour. Seats should be engaged in good time, as the number of passengers is limited to 8 (coupé 25, intérieur 23 fr.).

**Post Office**, Via d'Angennes 10. **Telegraph Office**, Piazza Castello.

**Bookseller**, **Loescher**, Via Carlo Alberto 5, with circulating library of English, French, German and other books.

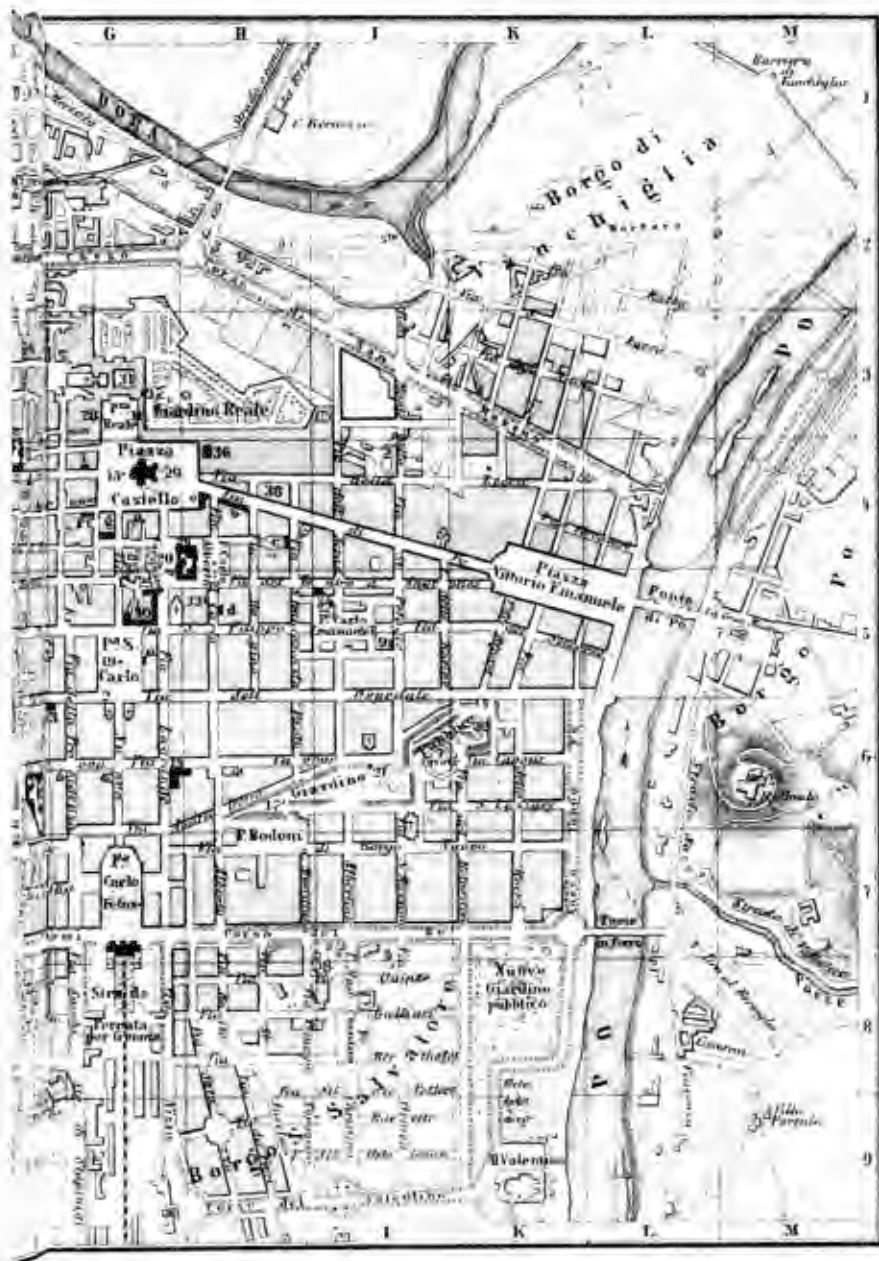
**Parade** with military music in front of the W. Portal of the Palazzo Madama and at the Royal Palace daily at 12 and 5 o'clock. Military music in the Piazza d'Armi on Sunday afternoons.

**Baths**, Via del Po 51 (1 fr. 25 c.). *Swimming Bath* (scuola di nuoto) above the old bridge over the Po (p. 105), 60 c.



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**Commissionnaires**, or *ciceroni*, loiter in great numbers about the Piazza Castello and Carignano and often annoy strangers by their importunity (5 fr. per day).

**Theatres.** Teatro Regio (Pl. 36), in the Piazza Castello, with seats for 2500, generally open during the Carnival only; Carignano (Pl. 35), in the Piazza of that name, open during the greater part of the year; D'Angennes (Pl. 34), admirable French acting; Nazionale, for operas, Via Borgo Nuovo; Rossini, Via di Po 24; Scribe, Via Tecca 29. French; Vittorio Emanuele, Via Ippodromo 11, a circus. Alfieri, Piazza Solferino, day-theatre etc.

**English Church Service** throughout the year.

Principal objects to be visited when time is limited: Armoury (p. 99), Picture Gallery (p. 100) and Museum of Antiquities, monuments in the cathedral (p. 103), Campo Santo (p. 106), view from the Capuchin monastery (p. 105).

**Turin** (770 ft.), the Roman *Augusta Taurinorum*, founded by the Taurini, a Ligurian tribe, destroyed by Hannibal B. C. 218 and subsequently re-erected, was the capital of the County of Piedmont in the middle ages and in 1418 became subject to the Dukes of Savoy, who frequently resided here. From 1859 to 1865 it was the capital of Italy and residence of the king. Population (in 1813 only 66,000) 180,520 (1500 Protest., 2000 Jews). The University has a staff of 65 professors and is attended by 2000 students. Turin is situated on the *Po*, which rises on Monte Viso, about 45 M. to the S.W., and is augmented by the waters of the *Dora Riparia* (p. 40) below the city. The extensive plain of the *Po* is bounded on the W. by the *Graian* and *Cottian Alps*, and on the E. by a range of hills rising on the r. bank, opposite the city (Mt. of the Capuchins and Superga, p. 105). The French language is more universally employed here than in any other Italian town.

On Sept. 7th, 1706 a celebrated battle was fought under the walls of Turin between the Imperial army of Germany with its allies under Prince Eugene, and the French, in which the latter were signally defeated. In consequence of this victory the House of Savoy regained possession of the duchy, and by the Peace of Utrecht (1713) obtained the royal dignity which it still possesses.

The architecture of the city, its spacious squares and regular streets (formerly termed *contrada*, now generally *via*) indicate its comparatively modern origin, most of the older buildings having been destroyed during the siege of 1706. The fortifications were demolished by the French in 1801, when they were in possession of the city and environs. The citadel, another old structure, was levelled in 1857 to make way for the railway.

The most animated streets are the *Via Nuova*, *Via di Dora Grossa*, and especially the broad and handsome \***Via di Po**, leading from the *Piazza Castello* to the bridge over the Po and skirted on both sides by arcades (*portici*). The best shops are in the *Piazza Castello*; those in the direction of the Po, towards the *Piazza Vittorio Emanuele*, are inferior.

The **Palazzo Madama** (Pl. 29), the ancient castle, a lofty and cumbrous pile in the centre of the *Piazza Castello*, is the sole mediæval structure of which Turin boasts. It owes its present appellation to the mother of King Victor Amadeus II., who as Dowager Duchess ("*Madama Reale*") occupied the building and embellished it in 1718 by the addition of a magnificent double flight of steps and the façade with marble columns on the W. side. The original towers on the E. side are still standing. (In front of the Palace stands a monument in honour of the Sardinian army, see p. 103). Until 1865 the Palazzo Madama was the seat of the Italian senate and contained the *Royal Picture Gallery*. The latter has been transferred to the Palazzo dell' *Accademia delle Scienze* (p. 99).

On the N. side of the *Piazza Castello* is situated the **Palazzo Reale**, or *Royal Palace* (Pl. 31), erected about the middle of the 17th cent., a plain structure of brick, sumptuously fitted up in the interior. The palace-yard is separated from the Piazza by a gate, the pillars of which are decorated with two groups in bronze of Castor and Pollux, designed by *Abbondio Sangiorgio* in 1842. To the l. in the hall of the palace, to which the public are admitted, in a niche near the staircase, is the "*Cavallo di marmo*", an equestrian statue of Duke Victor Amadeus I. (d. 1675); the statue is of bronze, the horse in marble; beneath the latter are two slaves. The royal apartments are generally accessible in the absence of the king. The private library contains a very copious collection of historical and genealogical works and a valuable cabinet of drawings. Visitors apply to the custodian in the palace itself. The *Palace Garden* (*Giardino Reale*), entered from the arcade, N.E. of the Palazzo Madama, is open in summer 10½—4 o'clock (a military band frequently plays here). Strangers visiting the Palace or the Armoury do not require the aid of a commissionnaire.

The long S.E. wing of the edifice contains the **\*Armoury** (*Armèria Reale*, Pl. 11), entered from the arcade, to the N.E. of the Palazzo Madama. It is open to the public on Sundays, 12—3 o'clock, and daily at the same hours by tickets (obtained between 11 and 12 o'clock at the office of the secretary of the library, under the Armoury). No catalogue at present exists (custodian 1 fr.). The collection is very choice and in admirable order.

In the centre of the 1st Saloon is a handsome modern **\*Marble Group** by *Finelli*, representing St. Michael with raised sword keeping down Satan in fetters, presented in 1844 by "*M. Cristina di Borbone vedova del Re Carlo Felice*". This room contains chiefly models of modern weapons; also busts of celebrated Piedmontese and Savoyards. Here, too, is preserved the valuable gift presented to Victor Emmanuel by the ladies of Bologna in 1860, consisting of a saddle and caparison wrought in purple and silver; a sword presented by Rome in 1859, a crown by Turin in 1860, and a sword in 1865, on the occasion of the Dante Festival; also flags from the wars of 1848—49, the costume of the notorious brigand *Monaco* etc. The extensive Hall, adjoining the saloon, contains cavalry-accoutrements; the first sword to the r. above (No. 949) in cabinet *K*. is by *Benvenuto Cellini*. The finest suits of armour are those of the Brescian family *Martínengo*. A saddle of Emp. Charles V. in red velvet. By the door a gigantic suit worn by an equerry of Francis I. of France at the battle of Pavia. Over the door a bust of King Charles Albert (d. 1849); also two of his swords and two Austrian flags captured in 1848 at the battle of Somma Campagna. A cabinet here contains a rare and valuable collection of 32 halberds, the sword worn by Napoleon at the battle of Marengo and the armour used by Prince Eugene at the siege of Turin. (A small adjacent room is occupied by a very extensive *Collection of Coins*, trinkets, mosaics, carved ivory etc.). On the r., as the large saloon is re-entered, are two French eagles of the Italian Imperial guards, with names of battles on the back. Under glass a **\*shield** by *Benvenuto Cellini*, embossed and inlaid with gold, representing scenes from the wars of Marius against Jugurtha. A number of ancient helmets are also preserved here. The sword of the Imperial General v. Werth (d. 1652) bears a curious German inscription in verse.

In the *Piazza Carignano* (Gioberti's Monument see p. 102), near the Piazza Castello, to the S., are situated two extensive edifices, the ponderous **Palazzo Carignano** (Pl. 26), which till 1865 was the seat of the Italian Chamber of Deputies and of the Council of State, and the **Palazzo dell' Accadèmia delle Scienze** (Pl. 10). The latter contains a picture-gallery and museums of natural history and antiquities. To the r. on the ground-floor are the Egyptian, Roman and Greek sculptures; on the 1st floor the natural history collection, and on the 2nd floor

smaller Egyptian antiquities and the picture gallery. The latter is open to the public daily 10—4 o'clock (but closed on Sund., Tuesd. and Thursd. 1—3). The other collections are accessible Sund., Tuesd. and Thursday 1—3. Access to all may be obtained daily, 10—4 o'clock, by payment of a fee.

The **Natural History Museum** contains fossil impressions of fish; a cabinet with fossil teeth and bones of an antediluvian "*Mastodonte Angustidentis*", found during the construction of the railway; opposite to it a huge tortoise; beetles, butterflies, bats etc. — The *Mineralogical Collection* is considered very valuable.

The **\*Museum of Antiquities** (*museo egiziano e d'antichità*) consists of two sections. A vaulted hall to the r. on the ground-floor contains the large Egyptian sphynxes, idols, monuments, sarcophagi, mosaic pavements and reliefs; over the sitting figure of Sesostris is an inscription in honour of the celebrated Parisian antiquarian Champollion. None of the ancient statues are of very great value. Then a collection of statuettes, reliefs, bronzes, vases and mediæval curiosities; a \*statuette of Minerva in bronze, found in the Versa, should be carefully inspected. The other section of the museum is on the 2nd floor (visitors ring a bell on the r.), comprising the smaller antiquities: mummies, papyrus writings, scarabees, statuettes, trinkets, vases etc. In the centre of the second room is the formerly celebrated *Tabula Isiaca*, found under Pope Paul III. (d. 1549) in the Villa Caffarelli at Rome, a tablet of black porphyry with hieroglyphics and figures, partially inlaid with silver. Attempts to decipher the characters have elicited the most profound and erudite explanations and conjectures from savants during nearly three centuries, but it has been recently proved that the tablet was manufactured at Rome under Hadrian. It is therefore nothing more than a comparatively modern and worthless imitation of Egyptian workmanship. The celebrated papyrus with the annals of Manetho, discovered by Champollion, is also preserved here. A number of Roman and mediæval antiquities here are in considerable disorder.

The **Picture Gallery**, or *Pinacoteca*, consists of 15 rooms containing 506 paintings, many of them very valuable (catalogue 1 fr.). 1st Room: Princes of the House of Savoy and battle-pieces. Beginning on the r.: 4. *Van Schuppen*, Prince Eugene on horseback; 17. *Hugtenburg*, Battle of Turin (1706); 18. Battle of Oudenaerde (1708), by the same; 28. *Horace Vernet*, Charles Albert at a review; 30. *Van Dyck*, Prince Giacinto. — The 2nd, 3rd and 4th Rooms contain works of the school of Verelli and Monferrato, of no great value. In the 2nd R.: 50. *Sodoma* (*Giov. Ant. Razzi*, 1477—1549), Holy Family; 51. *Gaudenzio Ferrari*, Descent from the Cross; 55. *Sodoma*, Madonna and saints. — 5th Room: 93. *Fra Angelico*, Madonna; 98. *Botticelli*, Tobias led by angels; 101. *Fr. Francio*, Entombment; 112. *Beccafumi*, Holy Family; 127., 128. *Bronzino*, Portraits of Cosimo I. and his consort Eleonora; 129. Pope Paul III., an old copy from Titian. — 6th Room. \*157. *Paolo Veronese*, The Queen of Sheba before Solomon; 161. *Caravaggio*, Musician. — 7th Room: 166. *Badalocchio*, St. Jerome with the skull; 167. *Bassano*, Smithy; 174. *Ribera*, St. Jerome; 182. Finding of Moses, a copy from P. Veronese. — 8th Room: porcelain-

paintings by *Constantin* of Geneva, copied from celebrated originals. — 9th Room: fruit and flower-pieces. Then a corridor with copies. — 10th Room: \*231. *Paolo Veronese*, Mary Magdalene washing the Saviour's feet; 236. *Guido Reni*, Group of children; 237. *Poussin*, Cascades of Tivoli; 239. *Guercino*, S. Francesca; 242. *Ecce Homo*, by the same; 251. *Strozzi*, Homer. — 11th Room: 257. *Sassoferrato*, Madonna della rosa; 258. Madonna, by the same; 260., 264., 271., 274. *Albani*, The four Elements; 276. *Carlo Dolce*, Madonna; 295. *Maratta*, Madonna; 299., 300. *Angelica Kaufmann*, Sibyls; 303. *Nogari*, Smokers. — 12th Room: Netherlands and German school; \*338. *Van Dyck*, Children of Charles I. of England; 351. Princess Isabella of Spain, by the same. — 13th Room, comprising the greatest treasures of the collection: 355. *Mantegna*, Madonna and saints; \*358. *Hans Memling*, History of the Passion; \*363. *Van Dyck*, Prince Thomas of Savoy; 366. *Wouvermann*, Cavalry attacking a bridge; \*373. *Raphael*, Madonna della Tenda (a very fine picture, although its genuineness has been questioned); 376. *Sodoma*, Lucretia killing herself; 384. *Van Dyck*, Holy Family; 385. *Honthorst* (Gherardo delle Notti), Samson overcome by the Philistines; 392. *Velasquez*, Philip IV. of Spain; 393. *Rubens*, Holy Family. — 14th Room: 410. *Floris*, Adoration of the Magi; 428. *Teniers junr.*, Card-Players; 430. *Rembrandt*, Portrait; 450. *Rembrandt* (?), a Rabbi, 458. *Schalken*, Old woman. — 15th Room: 478., 483. *Claude Lorrain*, Landscapes.

The *Accademia Albertina delle Belle Arti* (Pl. 9), Via dell' Accademia 10, contains a small collection of pictures: among them a Madonna ascribed to Raphael, a cartoon by Leon. da Vinci and 24 cartoons by Gaudenzio Ferrari.

The *Museo Lapidario* in the court of the University (Pl. 38) contains Roman inscriptions, antiquities etc. Statues of Prof. *Riberi* (d. 1861) and Dr. *Luigi Gallo* (d. 1867) have been erected here. The corridor of the first floor is adorned with busts of celebrated professors.

The great *Arsenal* (pl. 12) is not accessible without special permission from the office of the minister of the exterior. It comprises gun-foundries, laboratories, artillery-workshops, an armoury, library and collection of maps. The court is adorned with a monument in bronze, erected by King Charles Albert in 1834, in memory of *Pietro Micca*, the brave "*soldato minatore*", who at the sacrifice of his own life saved the citadel of Turin, Aug. 30., 1706, by springing a mine when the French grenadiers had already penetrated to the very gates.

The *Monuments* of Turin are very numerous. In the spacious Piazza S. Carlo rises the \**Equestrian Statue of Emmanuel Philibert* (Pl. 19), Duke of Savoy (d. 1580), surnamed "*Tête de Fer*". The statue is in bronze, designed by *Marochetti* and placed

on a pedestal of granite. On the W. side is represented the Battle of St. Quentin, gained by the duke under Philip II. of Spain against the French; E. the Peace of Cateau Cambrésis (1558), by which the duchy was restored to the House of Savoy. The duke as "*pacem redditurus*" is in the act of sheathing his sword. — The *Piazza del Palazzo di Città* is adorned with a monument (Pl. 16) of *Amadeus VI.* (d. 1383), Count of Savoy, surnamed the "*conte verde*", the conqueror of the Turks and restorer of the imperial throne of Greece. This bronze group, designed by *Palagi*, was erected in 1853 as a "*monumento di gloria nazionale e domestica*", in commemoration of the marriage of the present king in 1843. The marble statues in front of the portico of the Town Hall, *r. Prince Eugene* (d. 1736), *l. Prince Ferdinand* (d. 1855), Duke of Genoa and brother of the king, were erected in 1858; that of *King Charles Albert* (d. 1849) in the hall, was erected in 1859; that of the present king in 1860. Opposite to these statues is a *Memorial Tablet*, on which the names of all the natives of Turin who fell in the campaigns of 1858 and 1859 are recorded. There are also three other tablets of the same description. — In the *Piazza Savoia* rises the "*Monumento Siccardi*" (Pl. 23), an obelisk 70 ft. in height, erected in 1854 to commemorate the abolition of ecclesiastical jurisdiction and the establishment of the constitution. It derives its appellation from the minister of justice *Siccardi*, at whose instance it was erected with the consent of the king and the Chambers. The names of all the towns and provinces which voted for the suppression of the spiritual courts are inscribed on the column. — In the *Piazza Carignano*, in front of the palace of that name (Pl. 20), already mentioned, stands the finely-executed marble statue of the philosopher and patriot *Gioberti*, by *Albertoni*, erected in 1859. — In the *Piazza Carlo Alberto* (E. side of the *Palazzo Carignano*) is the bronze monument of *King Charles Albert* (Pl. 18), designed by *Marochetti* and cast in London. The pedestal, rising on four steps of Scottish granite, consists of two sections; at the corners below are four colossal statues of Sardinian soldiers; above them are four allegorical female figures, representing Martyrdom, Freedom, Civic Equality and Statute Law. The fine equestrian statue of the king, with raised sword, appears somewhat diminutive, owing

to the height of the pedestal and the dimensions of the figures at the corners. — In the Piazza Castello, in front of the Palazzo Madama, stands a *Monument to the Sardinian Army*, erected by the Milanese in 1859. It was executed by *Vinc. Vela* and represents a warrior in white marble defending a banner with his sword; the relief represents Victor Emmanuel on horseback at the head of his troops. — Count *Camillo Cavour* (d. 1861) was born (1810) in the house at the corner of the Via Cavour and the Via Lagrange, where a memorial tablet records the fact. A statue of Cavour in the Exchange (Via Alfieri 9) was inaugurated in 1862. — Monument of Manin see p. 105.

Most of the churches of Turin are uninteresting. The **Cathedral** (Pl. 3), erected in the Renaissance style in 1498, possesses a handsome marble façade. Over the W. Portal in the interior is a copy of the Last Supper of Leonardo da Vinci (p. 150); over the second altar on the r. are 18 small pictures, blackened with age, erroneously attributed to Alb. Dürer. The ceiling-paintings and high altar-piece are of no great artistic merit. The seats of the royal family are on the l. of the high altar. Behind the high altar is situated the *\*Cappella del SS. Sudario*, erected in the 17th cent. by the Theatine monk *Guarini*, a lofty circular chapel of dark brown, almost black marble, with which the monuments strikingly contrast, separated from the choir by a glazed partition and connected with the cathedral by a lofty staircase. This is the burial-chapel of the Dukes of Savoy, adorned with statues in white marble erected by King Charles Albert in 1842 to the most illustrious members of his family. They are adorned with symbolical figures and furnished with inscriptions: (r.) *Emmanuel Philibert* (d. 1580), "restitutor imperii", by Marchesi; Prince *Thomas* (d. 1656), by Gaggini; *Charles Emmanuel II.* (d. 1675), by Fraccaroli; *Amadeus VIII.* (d. 1451), by Cacciatori. The chapel also contains the marble monument of the late Queen of Sardinia (d. 1855), by Revelli: "*Conjugi dulcissimæ Mariæ Adelaidi posuit . Victorius Emanuel 1856*". The chapel is lighted by a cupola above in a peculiar manner, by which the effect is enhanced. In a species of urn over the altar is preserved the *SS. Sudario*, the linen cloth in which the body of the Saviour is said to have been enveloped. (The chapel is accessible before 9 a. m. only to those provided with a permission from the canon.) The door



in the centre leads to the upper corridors of the royal palace, which serve as a public throughfare.

**Corpus Domini** (Pl. 5), near the Piazza del Palazzo di Città (p. 102), was erected in 1647. In 1753 the church was restored by Count Alfieri, then "decurione" of the city, and lavishly decorated with marble, gilding and paintings. A marble inscription beneath the pulpit narrates the miracle, in commemoration of which the church was erected. Rousseau, when an exile from Geneva at the age of 16, was here admitted within the pale of the Rom. Catholic Church, in 1728, but in 1754 again professed himself a convert to Calvinism at Geneva.

**S. Massimo**, Via S. Lazzaro, by the Giardino Pubblico, is in the style of a Roman temple, surmounted by a dome. The façade is adorned with statues of the 4 Evangelists. Some good modern frescoes in the interior and several statues by Albertoni.

**La Consolata** (Pl. 4), containing a highly revered Madonna, has resulted from the union of three churches; present structure of the 17th cent. The chapel to the l. beneath the dome contains the kneeling statues of Maria Theresa, Queen of Charles Albert, and Maria Adelaide, Queen of Victor Emmanuel (both of whom died in 1855), erected in 1861.

The handsome **Protestant Church** (*Tempio Valdese*, Pl. 8), the first erected in Turin in consequence of the introduction in 1848 of the principle of religious toleration, is situated not far from the railway-station, in the street leading thence to the elegant suspension-bridge across the Po (*Stradale del Rè*).

The Protestant community, numbering about 1500 persons, consists principally of Waldenses, the natives of the Waldensian valleys on the French frontier, about 45 M. S.W. of Turin. In spite of the most cruel and sanguinary persecutions, this well-known race (about 25,000 souls) has maintained its adherence to the reformed and pure Christian faith for upwards of six centuries. Their district consists of about 13 parishes, the principal of which is *Torre Luserna*, or *La Tour* (L'Ours; Lion d'Or), where their well-conducted schools are situated. This village is reached from the railway stat. *Pignerol* (to which the train from Turin runs in 1 hr.) in about 1 hr. The French and Italian languages appear to be spoken with equal fluency by this interesting and intelligent people. - The road over *Mont Genève* to the French fortress of *Briançon* in the mountain-valley of the *Durance* leads from *Pinerolo* (or *Pignerol*) through this Waldensian tract, traverses the valley of the *Clusone* and passes *Perosa* and the strongly fortified *Fenestrelle*. At *Cesana* the road unites with that leading to *Susa* (p. 40).

On the N.E. side of the city the *Dora Riparia* (p. 40) is crossed by a handsome *Bridge* of a single arch of 150 ft. span. The *Po* flows on the S.E. side. A **Bridge** of 5 arches, constructed of granite in 1810, crosses the *Po* opposite the *Piazza Vittorio Emanuele*, at the extremity of the long *Via di Po*. (*Swimming Bath* above the bridge, p. 96.)

To the W. of this bridge, somewhat inland, is situated the **Giardino Pubblico**, a favourite promenade in the evening (with a good café). The garden contains a monument to *Daniele Manin* (d. 1857), the dictator of Venice; it represents the Republic of Venice with a palm-branch in her right hand and with her left resting on the medallion of Manin. Beneath the medallion are the words "*Unificazione, indipendenza d'Italia*". There are also monuments here to the minister and historian *Cesare Balbo*, the Piedmontese General *Bava* and the Neapolitan General *Pepe*. There are also new grounds with a botanical garden on the bank of the river above the railway-bridge. The royal château *Il Valentino*, situated in their vicinity, a clumsy building of the 17th cent., has been converted into a tobacco-manufactory (a government monopoly in Italy).

Beyond the stone bridge, on the r. bank of the *Po*, a number of steps ascend to the spacious dome-church of **Gran Madre di Dio** (Pl. 7), erected in 1818 in imitation of the Pantheon at Rome, to commemorate the return of King Victor Emmanuel I. in 1814. The groups sculptured in stone on the flight of steps are emblematical of Faith and Charity. The lofty columns of the portico are monoliths of granite.

On the wooded hill to the r. rises the **Capuchin Monastery**,  $\frac{1}{4}$  hr. walk from the bridge, approached by broad paths on the S. and N. sides. The latter is to be preferred, because shady and not paved. The terrace in front of the church (morning best time for a visit) commands a fine \*survey of the river, city, plain, and the chain of the Alps in the background, from which (r.) the snowy summit of Monte Rosa rises prominently, then the Aiguille de Sassi re and Mont Is ran; farther W. is the valley in which Susa (p. 40) is situated, S. Michele della Chiusa (p. 40), rising conspicuously on a lofty peak, above it Mont Cenis, farther S.W. Monte Viso. This hill of the Capuchins has always been a point of great importance in the military

history of Turin and was fortified until 1802. A *Hospital* was added to the monastery buildings by King Charles Albert in 1840.

The **\*Cemetery** (*Cimiterio*, or *Campo Santo*), 1½ M. N.E. of Turin (fiacre 1 fr.), on the road to Chivasso (see p. 141), is superior in extent and arrangement to most of the Italian burial-grounds, but contains few monuments worthy of note. The wall enclosing it is skirted by a continuous arcade, divided by a long arcade in the centre. A separate space on the N. side is reserved for the interment of non-Romanists.

The **\*Superga** (2400 ft.), the royal burial-church, a handsome structure with a colonnade in front and surmounted by a dome, conspicuously situated on a hill E. of Turin, is well worthy of a visit (2 hrs. walk) and commands a splendid view. Prince Eugene is said to have reconnoitred the hostile camp from this height before the commencement of the battle of Turin (1706), and, observing symptoms of irresolution in their movements, to have observed to the Duke of Savoy: "*Il me semble, que ces gens là sont à demi battus*". The latter on this occasion vowed to erect a church here in honour of the Virgin, in case of the successful issue of the battle. The structure was commenced in 1717 and completed in 1731. The kings of the House of Savoy are interred here, the last of whom was Charles Albert in 1849.

The adjacent edifice is an *Ecclesiastical Seminary*. A thanksgiving festival is annually celebrated here on Sept. 8th, to commemorate the liberation of Turin from the French yoke. The pleasantest route to the Superga is to descend by boat (*barchetta*) on the Po (also an omnibus every ½ hr.) to the *Madonna del Pilone*, where donkeys (*somarelli*, 1½ fr.) may be engaged for the ascent of the hill.

## 11. From Turin to Aosta.

Railway to Ivrea in 2 hrs. (3 trains daily); fares 6 fr. 30, 4 fr. 75, 3 fr. 20 c. — Diligence thence to Aosta in 9 hrs.

From Turin to *Chivasso* see p. 141. Between the depressions of the lower mountains the snowy summits of Mont Blanc are visible in the background; to the r. of them the pointed peak of the Great St. Bernard; the highest peak farther E. is Monte Rosa.

At *Chivasso* carriages are changed. Next stations *Montanaro*, *Caluso* and *Strambino*, villages of some importance. To the l. Mont Blanc is visible, facing the traveller is Monte Rosa. To the l. of the latter a glimpse of the Matterhorn is obtained for a short time, but it is soon concealed by the nearer mountains.

**Ivrēa** (720 ft.) (*Europa*), a town with 9600 inhab., is picturesquely situated on the *Dora Baltea* (French *Doire*), on the slope of a hill crowned by an extensive and well-preserved ancient *Castle*, with three lofty towers of brick, now a prison. Adjacent is the modern *Cathedral*, the interior of which was restored in 1855. An ancient sarcophagus adorns the adjoining *Piazza*. Ivrea is an episcopal see and capital of the province of that name. It contains nothing worthy of note. Strabo relates that at *Eporedia*, the present Ivrea, 36,000 Salassi, inhabitants of the valleys of Aosta (p. 109), were captured by the Romans and sold as slaves.

Ivrea may be termed one of the S. gateways to the Alps. The luxuriantly fertile valley, where mulberries, grapes and other fruits are abundantly produced, is here  $1\frac{1}{2}$  M. in breadth. The road now follows the course of the *Dora Baltea* as far as Aosta. On a height to the r. stands the well-preserved, pinnacled castle of *Montaldo* (a waterfall in the neighbourhood); several other ruins crown the hills farther on. The vines which clothe the slopes are here carefully cultivated. The road passes the villages of *Settimo-Vittone* and *Carema*. At

12 M. **Pont St. Martin** (*Rosa Rossa*) the road crosses the *Lysbach*, which descends from Monte Rosa. The bold and slender bridge which crosses the brook higher up is a Roman structure. This and the ruined castle here are most picturesque adjuncts to the scenery. Several forges are situated on the banks of the *Dora*.

Beyond *Donnaz* the road ascends rapidly through a profound defile. On the l. flows the river, on the r. rises a precipitous rock. The pass is suddenly terminated by the picturesque **\*Fort Bard** (957 ft.), which stands on a huge mass of rock in a most commanding position. The fort is of very ancient origin. In 1052 it was taken by Duke Amadeus of Savoy after a long and determined siege. In May, 1800, an Austrian garrison of 400 men here kept the entire French army in check for a week after their passage of the St. Bernard. The French, however, succeeded in conveying a small field-piece to the summit of *Monte Albarredo*, which overtops the fort, whence they partially disabled the battery commanding the entrance to the town. During the following night they glided noiselessly into the town, the streets

of which were covered with straw, took possession of a tower guarding the entrance to the fort and compelled the garrison to desist from the defence. Had this check been of a few days' longer duration, the French must have been compelled to retreat, owing to the exhaustion of the resources of the valley, and the battle of Marengo (pp. 110, 185), which was fought three weeks later, would never have taken place.

The gateway and street of the small town are so narrow as scarcely to admit the diligence. On the l. the *Val di Camporciro*, or *Champorcher*, opens. The transition from the Italian to the French language commences here.

7 $\frac{1}{2}$  M. **Verrex** (1201 ft.) (*Ecu de France*, or *Poste*; \**Couronne*) is situated at the entrance of the (r.) *Val de Challant*. French decidedly predominates here, as the inscriptions over the shops indicate.

Above Verrex the valley expands. The ruined castle of *St. Germain*, loftily situated, soon comes in view. The road ascends through the long and steep \**Defile of Montjovet*. The rock-hewn passage is supposed to have been originally constructed by the Romans. The *Doire* forms a succession of waterfalls in its rugged channel far below. The small village of *Montjovet*, on the roofs of which the traveller looks down from the road, appears to cling precariously to the rocks. The castle of *St. Germain* is again visible from several different points of view.

As soon as the region of the valley in which Aosta is situated is entered, a grand and picturesque landscape, enhanced by the richest vegetation, is disclosed to view. The *Pont des Salassins* (comp. pp. 107, 109), a bridge crossing a profound ravine, commands a magnificent view. On the l. rises the castle of *Usselle*.

Near **St. Vincent** (*Lion d'Or*; *Ecu de France*) a mineral spring rises and a bath-establishment has been erected here. Hotels better than at (1 $\frac{1}{2}$  M. farther)

9 M. **Châtillon** (1631 ft.) (*Palais Royal*; *Lion d'Or*; *Trois Rois*), capital of this district, possessing a number of forges and the handsome residences of their proprietors. To the N. opens the *Val Tournanche*, through which a bridle-path leads to the *Matterjoch* (10,226 ft.) and *Zermûtt*, and thence to *Vispach* (p. 44) in the Rhone Valley (see *Baedeker's Switzerland*).

The road is shaded by walnut and chestnut-trees and trellised vines. The wine of *Chambave*, about 3 M. from Châtillon, is considered one of the best in Piedmont. A slight eminence here commands an imposing retrospect; to the E. rise several of the snowy summits of Monte Rosa, r. Castor and Pollux (*Les Jumeaux*), l. the peak of the Matterhorn and the Matterjoch (see above). The entire background is formed by the Mont Blanc chain.

To the l., at the entrance of the valley, stands the picturesque castle of *Fenis*. The poor village of *Nus*, with fragments of an old castle, lies midway between Châtillon and Aosta.

A footpath leads from *Villefranche* to the castle of *Quart*, situated on the hill above (now used as an hospital) and descends on the other side. Beautiful view from the summit.

15 M. **Aosta** (1841 ft.) (*\*Hôtel du Montblanc*, at the upper end of the town, R. 2. D. 3½, A. 1 fr., *Jean Tairraz*, the landlord, is well acquainted with the environs; *Poste*; *Ecu de Valais*); the *Augusta Praetoria Salassorum* of the Romans, now the capital (7760 inhab.) of the Italian province of that name, lies at the confluence of the *Buttier* and the *Doire*, or *Dora Baltea*. The valley was anciently inhabited by the Salassi, a Celtic race, who commanded the passage of both the Great and Little St. Bernard, the two most important routes from Italy to Gaul. They frequently harassed the Romans in various ways and on one occasion plundered the coffers of Cæsar himself. After protracted struggles this tribe was finally extirpated by Augustus, who founded Aosta to protect the high roads, named it after himself and garrisoned it with 3000 soldiers of the Prætorian cohorts. The antiquities still extant testify to its ancient importance. The *Town Walls* are flanked with strong towers. The double *S. Gate* resembles the Porta Nigra of Trèves in miniature; near it is the fine *Arch* of a bridge, half buried. The magnificent *Triumphal Arch*, constructed of huge blocks and adorned with 10 Corinthian columns, is at once light and massive. Inscription modern. There are also ruins of a theatre, amphitheatre etc.

The modern *Cathedral* possesses a singular Portal, with frescoes; above it the Last Supper in terra cotta, gaudily painted. Near the church of *St. Ours* are cloisters with columns, the sculptured capitals of which date from the 11th cent. Modern *Town Hall* in the spacious market-place (the *Piazza Carlo Alberto*).

The valleys of Aosta and Susa (p. 40) were taken from the Lombards by the Franks and formed part of the Franconian Empire. This fact accounts for the predominance of the French language in these Italian valleys.

From Aosta over the *Great St. Bernard* to *Martigny* (p. 43), and from Aosta to *Courmayeur* and round *Mont Blanc* to *Chamouny*, see *Baedeker's Switzerland*. One-horse carr. to *St. Remy* (where the carriage-road to the *Great St. Bernard* at present terminates) 15, to *Courmayeur* 20, to *Chatillon* (p. 108) 12 fr. Diligence to *Courmayeur* and *Pré St. Didier*.

## 12. From Turin to Piacenza by Alessandria.

Railway in  $4\frac{1}{2}$ – $6\frac{1}{2}$  hrs.; fares 20 fr. 75, 14 fr. 55, 10 fr. 40 c.

From Turin to *Alessandria* see R. 13. Beyond *Alessandria* the train traverses the *Battle-field of Marengo* (p. 185). The village of that name is close to (N.W.) the first stat. *Spinetta*. Next stat. *S. Giuliano*. The train then crosses the *Scrivia* and reaches *Tortona* (*Croce Bianca*), the ancient *Dertona*, a small town with a *Cathedral* erected by Philip II. in 1584, and containing a remarkably fine ancient sarcophagus.

Branch Railway to *Novi* (p. 185), by stat. *Pozzuolo*, in 35–45 min. (2 fr. 10, 1 fr. 50, 1 fr. 5 c.); daily two trains only, three on Sundays.

A fertile tract is traversed, and near stat. *Ponte* the impetuous *Curone* is crossed. *Voghëra* (*Moro; Italia; Posta*), a town with 10,173 inhab. on the l. bank of the *Staffora* (perhaps the ancient *Iria*), was once fortified by Giov. Galeazzo Visconti. The old church of *S. Lorenzo*, founded in the 11th cent., was remodelled in 1600. This town was frequently mentioned in the war of 1859.

On the high road from *Voghera* to the next station *Casteggio*, to the S. of the railway, is situated *Montebello*, where the well known battle of June 9th, 1800 (five days before the battle of *Marengo*), took place, and whence Marshal Lannes obtained his ducal title. Here, too, on May, 20th, 1859, the first sanguinary encounter took place between the Austrians and the united French and Sardinian armies. *Casteggio*, a village on the *Coppa*, is believed to be identical with the *Clastidium*, so frequently mentioned in the annals of the wars of the Romans against the Gauls. Hence by *Pavia* (and the *Certosa*) to *Milan* see R. 25.

The train skirts the base of the N. spurs of the *Apennines*, on which several unimportant places are situated, and at stat. *Arena-Po* enters the plain of the Po, in which it remains, at some distance from the river, till it reaches Piacenza. Stat. *Castel S. Giovanni* is situated in the former Duchy of Parma. *S. Niccolò*, the last station before Piacenza, lies in the plain of the *Trebia*, memorable for the victory gained by Hannibal, B. C. 218, over the Romans, whom he had already defeated near Somma (p. 179) a short time previously.

**Piacenza**, French *Plaisance* (\**S. Marco*, R. 1½, D. 3 fr.; *Italia*; \**Croce Bianca*; *Caffè Grande* in the Str. di S. Raimondo, S. of the Piazza), situated near the S. bank of the Po, which is here crossed by a bridge of boats (iron bridge in course of construction), is a large and dreary town with 39,318 inhab. It was founded by the Romans, B. C. 219, as *Colonia Placentia*, at the same time with Cremona. In the middle ages the town was frequently the subject of fierce party-struggles between the Scotti, Torriani and Visconti. In 1488 it was plundered by Francesco Sforza, a blow from which it never entirely recovered. In 1545 it finally came into the possession of the Farnese family and was united to Parma. In the *Piazza de' Cavalli* is situated the \**Palazzo del Comune*, erected in 1281, in a combined Gothic and Romanesque style, with handsome colonnade. In front of it stand the equestrian *Statues of the Dukes Alessandro and Ranuccio Farnese*, erected 1620—24 and executed by Francesco Mocchi, pupil of Giovanni da Bologna. Alessandro attained to great distinction in the wars in the Netherlands as governor under Philip II. He took Antwerp in 1585, besieged Paris in 1591 and died at Arras in 1592. He was succeeded by his tyrannical son Ranuccio (d. 1622).

*S. Francesco*, situated in the Piazza, with Gothic interior, was erected in 1278. The principal street to the E. leads to the \**Cathedral*, dating from 1132, a Romanesque-Lombard edifice adorned with admirable frescoes by Guercino (prophets and sibyls) and Lodovico Caracci, and pictures by Procaccini and E. Sirani. The ancient crypt is borne by 100 columns. In the vicinity is \**S. Antonino*, formerly the cathedral, dating from 903, 1104 and 1561, with a fine old vestibule termed "Il Paradiso".



\**S. Maria della Campagna* (at the W. extremity of the town), erected by Bramante, but disfigured by renovations, contains some finely executed frescoes by Pordenone.

\**S. Sisto*, at the N. end of the town, is the richest church in Piacenza, for which, about 1518, Raphael painted his master-piece, the *Sistine Madonna* (*Madonna with S. Sisto and S. Barbara*, now at Dresden). It was sold in 1753 to King Augustus III. of Poland for 20,000 ducats and replaced by a copy by Nogari. The church contains pictures by Camillo Procaccini, Palma Giovane etc.; also the monument of Margaret of Austria, daughter of Charles V. and wife of Ottavio Farnese, Duke of Parma, father of Alessandro Farnese.

To the N. of the town is the *Palazzo Farnese*, erected in a magnificent style by Vignola (1507 to 1573), under the reign of Margaret, one of his first great works. It was never completed and is now a barrack. On the S.W. side of the town is the *Citadel*, erected in 1547 and strongly fortified by the Austrians in 1848. The *Library* contains some valuable MSS.

About 24 M. to the S.W., in the valley of the Trebbia, is situated the small town of *Bobbio*, celebrated for the *Library* of the monastery founded here by St. Columbanus in 612, which on the dissolution of the abbey was dispersed to Rome, Paris, Turin etc. This library contained the palimpsests from which the erudite *Angelo Mai* (born at Bergamo in 1782, librarian of the Vatican in 1819, cardinal in 1833, d. at Albano near Rome in 1854) brought to light so many valuable ancient works, among others "*Cicero de Republica*" in 1822.

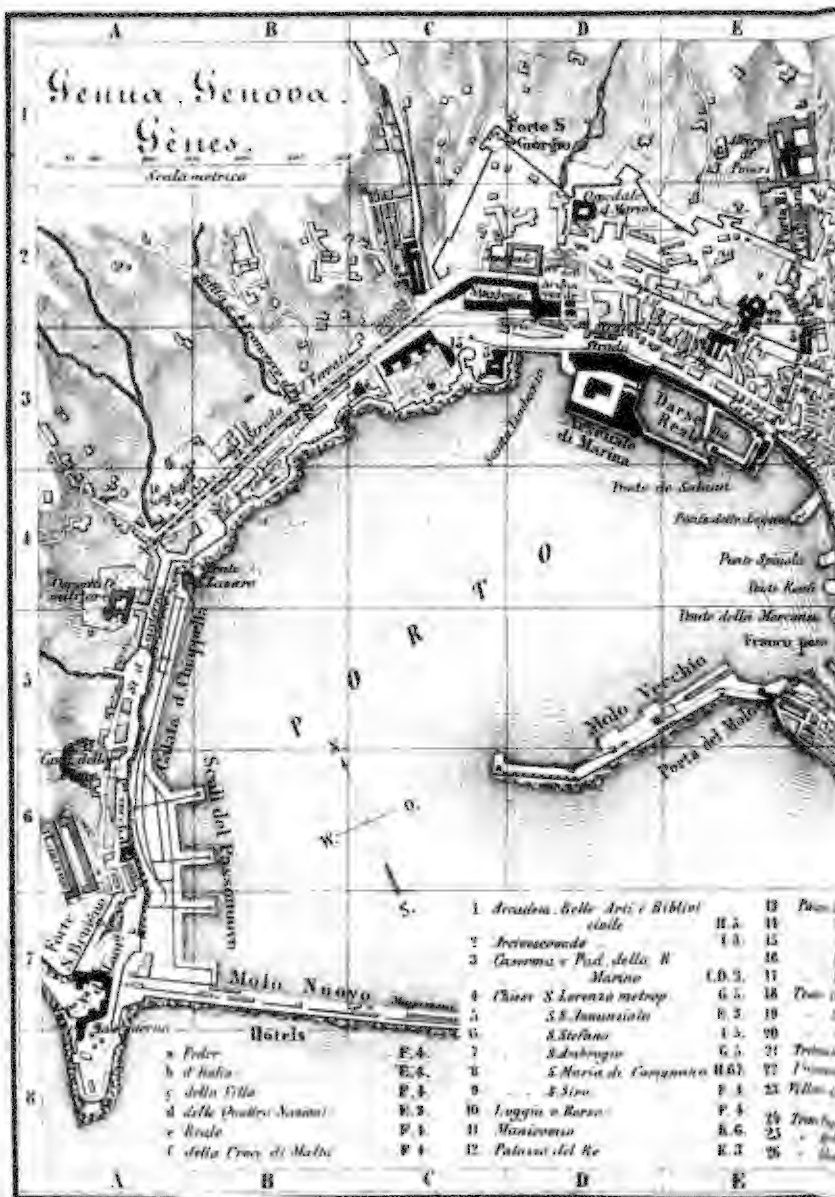
The remains of the ancient town of \**Velleia*, which is believed to have been buried by a landslip under the Emp. Probus (about 278), is also 24 M. distant from Piacenza. A great number of antiquities excavated here in 1760—75 are now preserved in the museum at Parma. An amphitheatre, temple, forum etc. have also been discovered. The route to *Velleia* is by *S. Polo*; *S. Giorgio*, on the *Nure*, with a villa of the Scotti erected by Vignola; *Rezzano* and *Badagnano* (where the carriage-road terminates).

### 13. From Turin to Genoa.

Railway in  $4\frac{1}{4}$ — $5\frac{3}{4}$  hrs. (Alessandria is about half-way); fares 18 fr. 30, 12 fr. 80, 9 fr. 15 c.

The line at first proceeds S., at some distance from the l. bank of the *Po*, which here skirts the base of the extreme spurs of the *Apennines* rising on its r. bank. Near stat. *Moncalieri*, where the line turns to the E., the river is crossed by a bridge of 7 arches, each with a span of 50 ft. On an eminence above Moncalieri, which is picturesquely situated on the range









of hills, rises the handsome royal château, where Victor Emanuel I. died in 1823. A final retrospect is now obtained of the hills of Turin; to the l. the conspicuous snowy summits of the Alps (p. 97). At stat. *Trofarello* the line to *Cuneo* (p. 138) diverges to the r. (S.). Next stations *Cambiano*, *Pessione*, *Villanuova*, *Villafranca*, *Baldichieri* and *S. Damiano*. The line penetrates farther into the heart of the mountains (numerous cuttings), crosses the *Borbone* and reaches the valley of the *Tanaro*, the l. bank of which it follows as far as *Alessandria*.

**Asti** (*Leone d'Oro*, R. 2½, B. 1½ fr.; *Albergo Reale*), a town (20,239 inhab.) with numerous towers, the birthplace of the tragic dramatist *Alfieri* (d. 1803), lies to the l. of the line. Its wine and its horticulture enjoy a high reputation. The Gothic *Cathedral*, erected in 1348, contains a Nativity by a master of the Cologne School. The Piazza is adorned with a *Statue of Alfieri*, by Vini, inaugurated in 1862. To the r. and l., at some distance from the town, rise the vine-clad hills which yield the excellent wine of *Asti*.

The next stations are *Annone*, *Cerro*, *Felizzano* and *Solero*. The country is flat and fertile; the *Tanaro* flows on the r. Before *Alessandria* is reached the line to *Arona* (R. 24) diverges to the N. The train now crosses the *Tanaro* by a bridge of 15 arches, winds past the fortifications and reaches **Alessandria**, see p. 185.

From *Alessandria* to **Genoa**, see pp. 185, 186.

#### 14. Genoa, Ital. *Genōva*, French *Gênes*.

**Hotels**, almost all of unattractive exterior. \**Hôtel Feder*, now *Trombetta* (Pl. a), formerly the Palace of the Admiralty, entrance Rue Bogino 9, R. 3 fr. and upwards, L. 1, B. 1½, D. 1, A. 1 fr. — *Hôtel d'Italie* (Pl. b), with view of the harbour, R. from 2½ fr., L. 1, D. 3½, A. 1 fr.; *Quattro Nazioni*, *Palazzo Serra* (Pl. d); *Londra*; \**Hôtel de la Ville* (Pl. c), R. 2½, L. 1, D. 4½, A. 3¼ fr., omnibus 1¼ fr.; *Hôtel Royal* (Pl. e); *Croce di Malta* (Pl. f); *Grande Bretagne*; \**Hôtel de France*; *Pension Suisse*, R. 2, D. 3, A. 1½ fr.; most of these hotels are comfortable, but of no great pretension. They are all situated on the harbour, in the *Via Carlo Alberto*, in the rear of the harbour-terrace (p. 117), and commanding a view of the harbour. *Albergo della Vittoria*, *Piazza dell'Annunziata* 16, R. 2½, L. 3¼, A. 3¼ fr. *Isola Bella*, with restaurant, near the harbour (R. 1--2 fr.), and *Hotel Smith*, on the harbour, are unpretending, but well spoken of. *Hotel National*, near the station (Pl. c, 2). — Those who make a prolonged stay at any of the hotels should come to a preliminary understanding as to the charges.

**Restaurants** etc. *Concordia*, Strada Nuova, opp. the Palazzo Rosso (Pl. 16), dinner 4—5 fr., good ices 60 c., music frequently in the evening. *Legg Italiana* (by the Teatro Carlo Felice, Pl. 18), on the ground-floor Café del Gran Corso; Café de France; Rossini, opp. the post-office. — Café d'Italie at Acqua Sola (see p. 122). \**Trattoria della Confidenza*, Via Carlo Felice 9, dinner 3—4 fr.

**Consulates.** English, Salita di S. Caterina; N. American, Piazza delle Vigne; Prussian, Palazzo Spinola, Salita di S. Caterina.

**Steamboats:** to *Leghorn* (R. 45) daily at 11 p. m. in 9 hrs., fares 35, 20 fr.; to *Spezia* (R. 46) on the week-days at 9 a. m. in 5—6 hrs.; to *Leghorn*, *Catavaccchia*, *Naples* and *Messina*, Fridays at 8 p. m.; to *Marseilles* (p. 27), a French Co., Friday afternoons, in 18—20 hrs., fares 76, 58, 37 fr.; to *Nice* (p. 130) daily at 10 p. m. in 9—10 hrs., fares 25, 15 fr.; to *Sardinia* by *Leghorn* 3 times weekly; to *Tunis* once weekly. Embarcation in each case 1 fr. for each pers., incl. luggage.

**Baths**, in the Via delle Grazie and Piazza Sarzana, 80 c. There is no sea-bathing establishment at Genoa. That at Pegli (p. 122) is very poor. Swimmers are recommended to bathe from a boat.

**Post Office**, Piazza delle Fontane Morose, open 8 a. m. to 8 p. m.

**Telegraph Office** in the Palazzo Ducale (Pl. 13).

**Carriages** for the whole day, one-horse 10, two-horse 15 fr., half a day 5 or 10 fr.; per hr., one-horse 1½ fr., each following ½ hr. 75 c.; per drive 80 c. Stands in the Piazza Annunziata (p. 120) etc. *Giuseppe Gusto* is recommended as a vetturino; enquiry may be made at the Hôtel Royal.

**Omnibuses** traverse the city in every direction, fare 20 c. From the Piazza Carlo Felice to the railway 20 c. — Smaller vehicles run to places in the environs, but are often crowded.

**Diligences.** Messageries Impériales to *Nice* and *Spezia*, Piazza dell'Annunziata; to *Chiavari*, Piazza S. Domenico.

**Commissionnaires** 5 fr. per day.

**Money.** The Genoese *Soldo* = 4 Centesimi only (1 fr. = 25 Genoese soldi, 1 lira Genovese = 80 c., used only by the humbler classes). The usual soldi of 5 c. is called *Palanca* at Genoa, as well as in Tuscany.

**English Church Service** throughout the year; also *Presbyterian Service*.

Principal attractions if time be limited: Ascent of the Madonna di Carignano (p. 116); walk on the terrace of the harbour (p. 117) and through the line of streets mentioned p. 118; visit to the Palazzo Pallavicini (p. 119) and Pal. Doria (p. 121); drive to the Villa Pallavicini (p. 122).

The city of **Genoa** (127,986 inh.), justly termed "*la superba*", owing to its beautiful situation and its numerous palaces of marble, rises from the sea on the slope of the mountain, like a grand amphitheatre. Genoa was celebrated as a harbour at a very remote age, and as early as the Roman period was the great mart for the products of the coast-districts of the Mediterranean. The city in its present dimensions, however, dates from the middle ages. At the commencement of the 10th cent. a republic, presided over by doges, was constituted here. The citizens par-

ticipated in the crusades and acquired valuable possessions in the distant East. Their great rivals were the Pisans and Venetians, with whom they waged fierce and interminable wars (pp. 232, 313).

The Internal History of Genoa consists of a succession of violent, and frequently sanguinary party-struggles, originated chiefly by the *Doria* and *Spinola* families (Guelphs) and those of the *Grimaldi* and *Fieschi* (Ghibellines), to which the Doges, the presidents of the republic, belonged. *Andrea Doria* (p. 121) at length restored peace by the establishment of a new constitution. The unsuccessful conspiracy of Fieschi in 1547 is the last instance of an attempt to make the supreme power dependent on unbridled personal ambition. The power of Genoa was, however, already on the wane. The Turks conquered its Oriental possessions one by one, and the city was subjected to severe humiliations by its powerful Italian rivals, as well as by the French (who took Genoa in 1684). In 1736 the ambition of *Theodore de Neuhaus*, a Westphalian nobleman, occasioned great disquietude to the republic. He was created king by the inhabitants of Corsica, who had been subjects of Genoa, but now threw off their yoke. The Genoese pronounced the newly elected king a traitor against the "majesty of the people" ("*Qual seduttore del popolo, reo di lese maestà*"), in consequence of which the usurper fled, and, with the aid of the French, the Genoese supremacy over Corsica was re-established. In 1746 new disasters were caused by the occupation of the city for some time by the Imperial army of Germany. After the battle of Marengo (1800) Genoa was taken possession of by the French. In 1805 it was formally annexed to the Empire of France, and in 1815 to the Kingdom of Sardinia. — An old Tuscan saying, the first part of which is not untrue, is very characteristic of the former rivalry between them and the Genoese, whom it pronounces to possess: "mare senza pesce, montagne senza alberi, uomini senza fede, e donne senza vergogna".

The city possesses a double line of **Fortifications**. The first of these, about 7 M. in length, encloses the city itself, the other consists of a broad rampart, 20 M. in length, which extends along the hills at some distance from Genoa and at the most elevated points is furnished with small fortified towers and intrenchments, completed in 1632 and recently strengthened. (A visit on horseback to these outworks, rising to a height of 500—1000 ft., is recommended. Guide necessary. Horse for 3 hrs. 5 fr. and fee of 1 fr., to be hired at the Hôtel Feder or elsewhere).

Genoa is the most important commercial town and seaport in Italy. The average number of sailing-vessels from foreign ports which enter the harbour is 1673 annually, of steamboats 797. In the coast trade 5037 sailing vessels and 1406 steamers touch



here annually. The annual imports are valued at 300 million fr., the exports at 120 million. Of the imports about one-third is from England, and a large proportion of the remainder from France and North America. The traffic of Genoa has been doubled within the last twelve or fourteen years.

The former opulence of the city is still evidenced by the numerous and magnificent palaces of bygone ages. All the streets are paved with slabs of marble; some of them are so narrow, steep and tortuous as to be inaccessible to carriages.

The great artery of the traffic of Genoa is a line of broad streets, which, like the Boulevards at Paris, encircle the city, commencing at the Railway Station, passing the *Monument of Columbus* (p. 120), continued by the *Via Balbi*, passing *S. Annunziata* (p. 120); then by the *Via Nuovissima*, *Via Nuova*, *Piazza delle Fontane Morose* (or *della Posta*), *Via* and *Piazza Carlo Felice*, *Piazza Nuova* and thence by the *Cattedrale S. Lorenzo* (*Strada Carlo Alberto*) to the *Harbour*. The principal churches and other edifices are situated in this line of streets. No town can vie with Genoa in the number and magnificence of its palaces. Many of them were erected by *Galeazzo Alessi* (a pupil of Michael Angelo, born at Perugia 1500, d. 1572), whose example was generally followed in the construction of subsequent palaces. Between these loftily situated streets and piazzas a complete labyrinth of narrow streets and lanes descend to the harbour, those adjacent to which are the most ancient.

The unparalleled beauty of the situation and the interesting reminiscences of its ancient magnificence render a visit to Genoa very attractive. The stranger is recommended to proceed first to the church of **\*S. Maria di Carignano** (Pl. 8), erected about the middle of the 16th cent., situated on one of the highest points at the S.E. extremity of the city. The church itself, in the form of a cross, and handsomely paved with black and white marble, contains nothing remarkable. The great attraction is the \*view from the highest gallery of the dome (ascended by commodious and well lighted staircases, 249 steps in all), extending over the city, harbour and fortifications, and W. and E. over the well populated coasts (W. the *Riviera di Ponente*, R. 15: E. the *Riviera di Levante*, R. 46), bounded on the E. by the picturesque promontory of *S. Martino d'Albaro* and stretching to

the S. over the vast blue expanse of the Mediterranean. In clear weather even the island of Corsica is said to be visible in the extreme distance. This is almost the only point which commands a comprehensive prospect of Genoa and the environs (sacristan 25 c., his attendance for the ascent is unnecessary). The *Ponte Carignano*, a bridge 90 ft. in height, by means of which the street crosses a lower quarter of the city, was formerly regarded as a marvel of architectural skill.

The **\*Harbour** (*Porto*) forms a semicircular bay, about  $2\frac{1}{2}$  M. in diameter, into which two substantial *Piers* of considerable length project. That on the E. is the *Molo Vecchio*, with the small, old lighthouse; on the W. the *Molo Nuovo*, adjoining which is the new lighthouse, or *Lanterna*, the dazzling reflectors of which are 488 ft. above the sea-level. The summit commands a fine view; the arrangements of the interior may also be inspected (fee  $\frac{1}{2}$  fr.). On the N.E. side is the *Royal War Harbour* (*Darsena Reale*) with the *Arsenal* (*Arsenale di Marina*), accessible by special permission only. It was here that Gian Luigi de' Fieschi was accidentally drowned in 1547, when he with the other conspirators against Andrea Doria had taken possession of the harbour. The *Dogana* is established in the building of the *Banco di S. Giorgio*, an establishment, founded in 1346, but suppressed during the French Revolution. The large hall contains two series of statues of Genoese celebrities, some of them of the 15th cent.

On the E. side is the **Free Harbour** (*Porto Franco*), where numerous vessels lie at anchor. The quay is connected by rails with the railway station. A lofty wall with arcades separates the harbour from the houses (most of them six stories in height), of the long *Via Carlo Alberto* and the *Piazza di Scaricamento*, in which almost all the hotels are situated. These arcades are the favourite haunt of the red-capped denizens of the harbour, the sailors and boatmen, the porters, valets-de-place etc. The best point for surveying the scene which here presents itself is the *Gran Terrazzo Marmoreo* (ascended at the N. extremity), the marble platform of these arcades,  $\frac{1}{3}$  M. in length and 20 paces in width. This terrace affords a most agreeable \*walk in the early morning, but later in the day it is exposed to the sun. The stranger, as he approaches the arcades, is immediately assailed

by the boatmen with offers of their services (boat for 2—4 pers. with one rower 2 fr. per hour). The finest view of the city from the harbour is about  $\frac{3}{4}$  M. from the coast. — A cannon fired in summer at 9 (in winter at 8) p. m. is a signal for all the sailors to repair to their vessels.

Genoa possesses 82 Churches, of which a few only need be mentioned:

\***S. Lorenzo** (Pl. 4), or the *Cathedral*, erected in 1100, is in the form of a cross, with dome and rounded vaulting. The nave is separated from the aisles by 20 Corinthian columns, above which rises another series of columns. The façade is constructed of alternate layers of black and white marble. The Portal is supported by figures of lions. The church was partially remodelled in 1422 and recently again altered, so that it now exhibits features of three architectural epochs, the Romanesque, the Lombard-Gothic and the Renaissance. The gallery of the Choir is richly gilded. The martyrdom of the saint is represented over the portal and in several other places. The reliefs of the façade were originally tombstones. — A short distance hence, adjoining the *Piazza di Scaricamento*, is the **Exchange** (*Borsa*), erected in the 16th. cent., with a statue of *Cavour* by Vinc. Vela.

In the *Piazza Nuova*, somewhat higher is situated **S. Ambrogio** (Pl. 7), a Jesuit church with dome, sumptuously decorated with marble mosaics, gilding and ceiling-paintings. The high altarpiece (Circumcision) is by *Rubens*; the chapel of the Virgin (3rd on the r.) contains an Assumption by *Guido Reni*.

Adjoining the latter is the handsome **Palazzo Ducale** (Pl. 13) now the *Town Hall*, constructed entirely of white marble. In the niches above are placed allegorical warlike figures, and eight statues of the Doges, who formerly resided here. The palace has been entirely modernized since a conflagration in 1777. The *Telegraph Office* is now in this edifice.

Farther N., in the street to the l. of the Piazza Carlo Felice, is situated **S. Matteo**, a small church erected by the Dorias in 1278, containing numerous mementoes of that illustrious house. The façade is completely covered with inscriptions dedicated to members of the family, and great numbers of their epitaphs, and a few mutilated statues, are preserved by being built into the walls of the interesting cloisters. The small palace in the corner

opposite, with four stories, covered with black and yellow marble, bears the inscription: "*Senat. Cons. Andreae de Oria, patriae liberatori munus publicum*"; i. e. the edifice was a gift to Andrea Doria from the senate.

In the spacious *Piazza Carlo Felice* the extensive **Teatro Carlo Felice** (Pl. 18), erected in 1827, is situated. Adjacent to it is the *Accademia delle Belle Arti* (Pl. 1), containing a small collection of pictures and a library. The latter, which comprises numerous modern works, is accessible daily.

In the vicinity, *Via Carlo Felice* 12, is the \***Palazzo Pallavicini** (Pl. 17), several rooms in which contain good pictures (fee 1 fr.).

*Lucas of Leyden*, The Virgin, a picture with wings, and an Entombment; *A. Dürer*, Repose during the flight to Egypt; *Schudone*, Madonna; *Rubens*, Peter's escape from prison; *Guercino*, St. Francis in presence of the Saviour; *Van Dyck*, a large family picture supposed to represent James I. of England, his wife and children; *Guercino*, Mucius Scaevola; *Lucas of Leyden*, Descent from the Cross; *An. Caracci*, Magdalene (on copper); *Van Dyck*, Portrait.

Permission is also obtained here (r. on the ground-floor), on presenting a visiting-card (personally or through a valet-de-place), to visit the *Villa Pallavicini* (p. 122); the number of the party must be stated.

Not far distant hence, *Strada Nuova* 18, is the \***Palazzo Brignole** (*Palazzo Rosso*, so called from its red façade, Pl. 16), sumptuously fitted up, containing the most extensive gallery in Genoa (fee 1 fr.):

1st Room, "Sala delle Arti Liberali": nothing of importance. — 2nd R., "Sala della Vita Umana": *Van Dyck*, Two fine family-portraits; *P. Veronese*, Portraits. — 3rd R., "Sala dell' Inverno": Portraits by *Bordone*, *Rubens* and *Holbein*; *L. da Vinci* (or *Luini*?), John the Baptist; *Van Dyck*, The tribute-money. — 4th R., "Sala d'Autunno": Portraits by *Giorgione* and *Tintoretto*; *Bonifazio*, Adoration of the Magi; *Guercino*, Madonna with John the Baptist, SS. John and Bartholomew; *A. del Sarto*, Madonna. — 5th R., "Sala d'Estate": *Lanfranco*, Bearing of the Cross; *P. Veronese*, Sketch for the Adoration of the Shepherds; *Lucas of Leyden*, Portrait, and St. Jerome. — 6th R., "Sala della Primavera": \**Van Dyck*, Three portraits, the Prince of Orange, Antonio Brignole on horseback, and a Marchesa Brignole; other portraits by *Giustani*, *Tintoretto*, *Moretto*, *Titian*, *P. Bordone*, *Francia* and *Gior. Bellini*; Bearing of the Cross, by *Van Dyck*. — 7th R., "Sala della Gioventù": *Rubens*, Satyr — 8th R., "Sala grande", adorned with family-portraits.

Opposite to the palace is the *Café Concordia* (p. 114). Adjacent to it is the *Municipio*, or *Town Hall*, erected by the Dorians, with the chief guard-house of the municipal guard,

containing a few pictures, reminiscences of Columbus, a large ancient bronze-tablet of the year B. C. 187, recording the decision pronounced by Roman commissaries in a dispute between Genoa and a neighbouring fort, etc.

In a small Piazza at the extremity of the *Via Nuova* and *Via Nuorissima* stands the Capuchin church of \***S. Annunziata**, erected in 1487, possessing a portal with marble columns, but with an unfinished and unsightly brick façade. In the interior this is the most sumptuous church in Genoa. The nave and aisles are supported by twelve columns of white marble inlaid with red. The vaulting and dome are richly decorated with gilding and painting.

In the broad and handsome *Strada Balbi*, which leads hence to the station, next to the Annunziata, is situated the *Palazzo Marcello Durazzo* (or *della Scala*) on the r. (No. 1), with a handsome marble staircase. It was erected by the Balbi and contains a small picture-gallery. Opposite to the latter is the **Palazzo Balbi**, erected at the commencement of the 17th cent., possessing a handsome court with columns. The upper story contains a picture-gallery (fee 1 fr.):

1st Room.: *Van Dyck*, Equestrian figure; *Bernardino Strozzi*, Joseph interpreting the dream. — 2nd R.: *Van Dyck*, Madonna; *Michael Angelo* (?), Christ on the Mt. of Olives; *Titian*, Madonna with SS. Catharine and Dominicus. — 3rd R.: *Van Dyck*, Two family-portraits (the head of the equestrian figure is said to be a portrait of Philip II., painted by Velasquez, in order to save the picture from destruction, over that of Balbi, who had meanwhile been banished.) — 4th R.: *Caravaggio*, Conversion of St. Paul. — 5th R.: *Bassano*, Fair. — 6th R., a long gallery containing numerous small pictures: *Titian*, Portrait of himself; *Spagnoletto*, Philosopher and Mathematician; *Memling*, Crucifixion; *Breughel*, Temptation of St. Antony.

Farther on, to the r., is the *University* (Pl. 22), with handsome staircase (the university itself was founded in 1812) established in a palace also erected by the Balbi family. It contains a library, natural history museum, a small botanical garden and a few bronzes by Giovanni da Bologna. On the l. is the *Royal Palace* (*Palazzo Reale*, Pl. 12), erected by the Durazzo family (accessible daily in absence of the royal family). The interior is richly fitted up, but the antiquities and pictures are of no great value, the finest objects in the collection having been removed to Turin. In an open space, farther on, rises the *Statue of Columbus*, who was born at *Cogoleto* (p. 124) in

1447. The monument, erected on July 14th, 1862, the anniversary of the great navigator's return, stands on a pedestal adorned with ships' prows. At the feet of the statue, which rests on an anchor, kneels the figure of America. The monument, which consists entirely of white marble, is surrounded by allegorical figures in a sitting posture, representing Religion, Geography, Force and Wisdom. Between these are reliefs of scenes from the history of Columbus, with the inscription of dedication. Opposite to the monument is situated the *Palace of Columbus*, with the inscription: "*Cristoforo Colombo Genovese scopre l'America*". A niche on a house (the 5th to the N. from the commencement of the street of the harbour, p. 117) contains a small statue of Columbus, with the inscription: "*Dissi, volli, credi, ecco un secondo sorgere nuovo dall' onde ignote mondo*".

To the W. of the railway-station is situated the *\*Palazzo del Principe Doria* (Pl. 15) (p. 118) remodelled by *Andrea Doria* (well known from Schiller's "Fiesco"), the "*padre della patria*" (d. 1560, at the age of 95), as the long Latin inscription in front of the edifice records. Ariosto says of this illustrious prince in his poems: "*Questo è quel Doria, che fa dai pirati sicuro il vostro mar per tutti i lati*." The palace was presented to him in 1522, and the restoration conducted by Montorsoli. It was decorated with frescoes by Pierino del Vaga, a pupil of Raphael, and renovated in 1845. Visitors are conducted through the great entrance-hall, a corridor hung with portraits of the Doria family and a saloon with a large ceiling-painting representing Jupiter overthrowing the giants. The latter also contains a portrait of the aged prince (who was admiral of the fleets of the Pope, of Emp. Charles V. and of Francis of France, as well as of that of Genoa) with his favourite cat. The elder branch of the Doria family, to whom the palace now belongs, generally resides at Rome. — The garden of the palace, extending towards the harbour, contains remarkably fine orange-trees. At the extremity, towards the sea, rises an extensive Loggia with arcades. The gardens on the hill opposite, with a statue of Hercules ("*Il Gigante*") in a niche, also appertain to the estate. They command a fine survey of the harbour.

*Palazzo Spinola*, Strada Nuova 44, formerly *Grimaldi*, containing some good pictures, and another *Palazzo Spinola* (Giov.

Battista), in the Piazza Fontane Morose, as well as several other of the palaces of the Genoese nobility, which are remarkable either for their architecture or their collections, may also be visited by those who have leisure.

The most favourite promenade is the small park (*Giardino Pubblico*) of **\*Acqua Sola**, adorned with a fountain, situated on an eminence at the N.E. extremity of the city (approached most conveniently from the Piazza della Posta, by the street ascending opposite the post-office). The *Caffè dell' Italia*, with a pleasant garden, and well fitted up, is a popular resort here. During the military concerts on Sunday afternoons the grounds are crowded. Pleasing views to the E. and S., especially over the open sea. In the vicinity (l. of the entrance) is the *Villa Negro* (Pl. 23), the property of the city, commanding a beautiful view.

The most delightful excursion in the environs is to the **\*\*Villa Pallavicini** (admission see p. 119), at Pegli, 7½ M. W. of Genoa, a station on the Genoa and Nice Railway (which is completed as far as *Volttri*), reached in 35 min. Pegli (Hotels: *Gargini*; *Bagni di Pegli*, on the coast; *\*Restaurant Michel*, opposite the station) is immediately opposite to the entrance of the villa (accessible 10—5 o'clock). One of the gardeners (fee 2 fr. for 1 pers., more for a party) of the Marchese conducts visitors through the grounds and the park, the inspection of which occupies 2 hrs. at least. They extend to a considerable height on the slopes rising from the coast and display the richest luxuriance of southern vegetation. Cedars, magnolias, magnificent oleanders, azalias, camellias etc. here flourish in the open air. Several points of view afford the most charming prospects of Genoa, the sea, coast and mountains. The highest of these points is occupied by a building in the mediæval style with a tower, whence an extensive and magnificent panorama is enjoyed. The other attractions are the Mausoleum, the remains of an ancient Roman burial-place, a stalactite grotto (with a subterranean piece of water, over which visitors are conveyed by a boat; fee ½ fr.), beneath the bridge a striking glimpse of Genoa and the sea; a mosque, Chinese and Roman temple, obelisk, fountains etc. may also be inspected. The gardens also contain a few examples of the coffee, vanilla, cinnamon, pepper, sugar-cane, camphor and other plants, which will interest the visitor.

## 15. From Genoa to Nice by the Riviera di Ponente.

95 M. Steamboat (French Co. *Fraissinet*, office in the Piazza Bianchi) in 8–10 hrs., on Mond. and Frid. at 8 p.m.; fares 27½ or 17½ fr. Also (Italian Co. *Peirano d'Annovaro*) on Mond. Wed. and Frid. at 8 p.m., returning from Nice on Tuesd., Thursd. and Sat. at 9 a.m.; fares, incl. dinner, 32½ or 21½ fr. — The Journey by Land on the charming *Riviera di Ponente* and the celebrated *Strada della Cornice* is far preferable. French diligences (*Messageries Impériales*, office in the Piazza dell' Annunziata) run twice daily (8 a.m. and 9 p.m.) in 22–24 hrs.; coupé 40, intérieur 34, banquette (affording the best views, seats somewhat confined) 30, rotonde 25 fr. An additional payment of half the fare entitles the passenger to pass the night at Oneglia and continue his journey on the following day, an arrangement strongly recommended. Travellers from Nice to Genoa, however, will generally find an opportunity at Oneglia of prosecuting their journey without having previously secured a seat in the diligence; for a party of 2–3 pers. a private conveyance as far as Voltri is recommended. The railway will soon be opened as far as Savona, which will greatly simplify this journey. — A hired carriage (comp. pp. 114, 131) performs the journey in 3–3½ days. As long as the railway is not open beyond Voltri (comp. 122), where carriages are not always to be met with, a vehicle should be engaged at Genoa for the entire route, which (incl. the return journey) is reckoned as a journey of 6–7 days, at 20 fr. per day (for 2–3 pers.). Vetturini are to be met with in the Piazza dell' Annunziata (p. 120), and travellers are recommended not to negotiate with the commissionnaires of the hotels. The journey by hired carriage is divided as follows:

In 3 days:				In 3½ days:			
1st day to Finale	8	hrs. drive		1st day to Savona	5½	hrs. drive	
2nd — — S. Remo	8½	—	—	2nd — — Oneglia	7¾	—	—
3rd — — Nice	8	—	—	3rd — — Mentone	7¼	—	—
	24½ hrs. drive			4th — — Nice	3¾	—	—
					24½ hrs. drive		

In the reverse direction an omnibus runs daily from Nice at 8. 30 a.m. (Place St. Dominique, Maison Dalmas) to Mentone (coupé 4 fr.) arriving soon after 12. Diligence thence at 9 a.m. to Oneglia (arr. 7 p.m.), on the following morning from Oneglia to Genoa (arr. before 6 p.m.).

This journey is extremely attractive. The road affords the most delightful succession of charming and varied landscapes, traversing bold and lofty promontories, wooded hills and richly cultivated plains near the coast. At some places the road passes precipitous and frowning cliffs, the bases of which are lashed by the surf of the Mediterranean, whilst the summits are crowned with the venerable ruins of towers, erected in bygone ages for protection against pirates. At other places extensive plantations of olives, with their grotesque and gnarled stems, bright green pine-forests and most luxuriant growths of figs, vines, citrons, oranges, oleanders, myrtles and aloes meet the view. Numerous palms too occasionally diversify the landscape (at S. Remo and Bordighera). Many of the towns are picturesquely situated on gently sloping heights (Porto Maurizio, S. Remo, Bordighera, Ventimiglia); others, surmounted by ancient strong-



holds and castles, are perched like nests among the rocks (Roccabruna, Eza). Small churches and chapels, peering from the sombre foliage of cypresses, and gigantic grey pinnacles of rock, rising proudly above the smiling plains, frequently enhance the charms of this exquisite scenery. Finally, the vast expanse of the sea itself, with its ever varying hues, constitutes one of the principal attractions. At one time it is observed bathed in a flood of sunshine, at another its beautiful blue colour arrests the eye; immediately beneath the spectator, roaring breakers are frequently visible, whilst farther off the snowy crests of the waves are gradually lost to view in the purple distance.—The road is narrow, but in tolerable repair. The French portion between Mentone and Nice is the best. The inns are generally good, but exorbitant charges are occasionally made if no preliminary enquiry is made.

Railway from Genoa to Nice in course of construction, open as far as Voltri, nearly completed as far as Savona. In connection with this line a branch-line from Turin by Carmagnola to Savona is projected, from which another branch will run from Cairo to Acqui (Alessandria, Milan).

Railway as far as *Voltri*. *Villa Pallavicini* at *Pegli* see p. 122.

*Arenzana* is a village on the coast; above it are situated villas in the midst of cypresses, oleanders etc. From the height which the road next ascends a beautiful retrospect of *Arenzana*, *Genoa* and the coast as far as *Capo Portofino* (E. of *Genoa*) is enjoyed. Large aloe-plants are observed on the road-side. *Cogoleto* is said to have been the birthplace of *Columbus* (p. 120). A poor tavern here bears the inscription:

*Hospes, siste gradum. Fuit hic lux prima Columbo;*

*Orbe viro majori heu nimis arcta domus!*

*Unus erat mundus. "Duo sunt", ait ille. Fuere.*

*Varazze*, or *Voragine*, a village on the coast, is an important ship-building place. On both sides of it the coast is abrupt and rocky. The huge cliffs consist principally of conglomerate. The streets in all the villages are extremely narrow, but usually well paved. A number of brooks, generally dry, are crossed. The narrowest and worst part of the road is near *Savona*. Thus far the railway is nearly completed and will shortly be opened.

19½ M. *Savona* (\**Albergo Reale*, R. 2½, L. ½, B. 1., D. 3½, A. 1 fr., without the town; \**Albergo Svizzero*, in the *Piazza del Teatro*), the most important town (18,960 inhab.) on the route, was capital of the Department *Montenotte* under *Napoleon I.* The cathedral contains several good pictures; so also the former church of the Dominicans, especially an Adoration of the Magi by *Dürer*. The handsome theatre, erected in 1853, near which the diligence halts, is dedicated to the poet *Chiabrera*, who was

a native of this place. In front are the statues of Metastasio and Rossini above, and of Goldoni and Alfieri below. The pediment contains a large group in marble. On one of the harbour-towers is a statue of the Virgin, with the inscription:

*In mare irato, in subita procella,  
Invoco te, nostra benigna stella!*

Pius VII. was once confined here for a considerable period.

The rocky road on the coast now traverses the *Bergeggi* pass; in the sea rises the island of that name with a ruined castle. The promontory is here penetrated by a railway-tunnel. Several churches surrounded with cypresses are passed. The lower hills are clothed with olive-plantations, from which ruined castles occasionally peep; higher up are pine-forests. *Noli* is a small town completely environed with olive-groves. Above it rise the ruins of a castle, overtopped by grey mountains in the background. To the r. beyond *Noli* is another railway-tunnel. The road ascends the bald and precipitous cliffs of a promontory (magnificent retrospect) and passes through a tunnel. The next promontory is left on the l., and the road leads inland over a height, beyond which a new bay of the coast comes into view. Another tunnel, above which a tower rises, is now traversed.

9 M. *Finale* (Grand Hôtel de Venise, in the middle of the town) is a small town with a castle and a cathedral of some pretension. The road then passes through a third tunnel, above which a tower also rises. In the distance the *Isola Gallinara* (island of fowls). *Ceriale* is the next village.

*Albenga*, an ancient town, was the Roman *Albigaunum*. Considerable remnants of a Roman bridge are seen close to the road, about  $\frac{1}{4}$  M. from the town. Several lofty towers here appertain to ancient residences of noble families. The cathedral possesses an elegant tower and façade. All the buildings are constructed of brick. The road next passes opposite to the *Isola Gallinara*, a rocky islet surmounted by a tower and rising abruptly from the sea, then ascends to a considerable height above the sea and descends to

*Alasio* (Hôtel de la Belle Italie, formerly termed "de la Halle", from a lofty and gaudily decorated hall it contains), with a long and narrow street, where two carriages have difficulty in passing. Then *Lagueglia*, whence the retrospect is charming,

beyond which the road passes the frowning and barren *Capo della Croce*, with a lighthouse, and the *Capo delle Mele*.

*Cervo* and *Diano Marino*, picturesquely situated on the slope, are next reached. *Diano Castello* lies farther inland. Extensive olive-plantations are here traversed.

Magnificent retrospect as the road ascends the next promontory. As it descends, *Porto Maurizio* and *Oneglia* come in view.

23 M. *Oneglia* (\*Hôtel Victoria, enquiry as to charges recommended), a small seaport with 6440 inhab., is most beautifully situated. Beyond it the broad, stony channel of a mountain-torrent is crossed by a suspension-bridge. *Porto Maurizio*, through which the road next leads, is a naval station and harbour of some importance, very picturesquely situated on an eminence on the coast, surrounded by dense groves of olives. "Saracen-towers" (i. e. erected for protection against these marauders) rise picturesquely on the coast near the villages of *S. Lorenzo* (with conspicuous campanile), *S. Stefano* (where horses are changed) and *Taggia*. Farther on, by a country-house on the hill to the r. are two remarkably fine palms.

13½ M. **S. Remo** (*Hôtel de la Palme*; *Hôtel de Londres*, beautifully situated without the town; *Hôtel d'Angleterre*, pension in both the latter), like *Mentone*, is rapidly rising into repute as a winter residence, from its salubrious climate and sheltered situation. English Clergyman and English Physician. On the coast rises a fort. The loftier and older portion of the town (9341 inhab.) consists of a remarkable labyrinth of narrow flights of steps, archways, gloomy old houses and dilapidated walls. The avenue of cypresses, however, on the hill above, leading to a white church surmounted by a dome and adorned with modern frescoes, is a charming point and commands a magnificent view.

The road passes several plantations of palms, then skirts the *Capo Nero* at a considerable height above the sea. Below the road the railway works are rapidly progressing. *Bordighera* (*Hôtel d'Angleterre*), surrounded with palms and situated on a hill projecting into the sea, next comes in sight. The palm which flourishes at so many places on this coast is a dwarf variety (*chamaerops humilis*). It generally grows in groups and is most stunted when these are most dense.

A family here named *Bresca* is said to have obtained from Pope Pius V. in 1588 the privilege of sending a vessel annually to Rome laden with palms, for the decoration of the churches there on Palm Sunday. This was a reward for a service rendered by an ancestor of the family. When the pope was superintending the erection by Domenico Fontana of the great obelisk of the Circus of Nero in the Piazza of St. Peter at Rome, an operation accomplished by means of 40 windlasses worked by 800 men and 140 horses, a sudden and most critical stoppage took place. The sailor *Bresca*, notwithstanding the severe penalties with which persons breaking the silence were threatened, shouted: "Water on the ropes!" His suggestion was acted upon, and the work successfully completed in consequence.

The loftier part of the town is traversed, and several palm-plantations are passed. Aloe-plants are here employed as hedges for the fields. The road crosses the broad, stony bed of the *Roja* by a bridge of eleven arches and reaches *Ventimiglia* (horses changed), a considerable place, very picturesquely situated on a hill and commanded by fortifications, being now the Italian frontier fortress. A rock rising on the l. from the sea below resembles a tower. The road leaves the town to the r. and ascends through a fort (with Italian garrison). Another fort stands on a rocky eminence still higher. An extensive view of the French coast is here obtained. Next village *Latte*. Then another ascent to *Mortala*. Retrospect of *Ventimiglia* and *Bordighera*. The road ascends still higher and passes a venerable grove of olives. Near a wild, rocky ravine the Italian *Dogana* is passed. *Grimaldi* lies to the r. on the height above. From the highest point a view of Mentone is obtained. The road descends past a number of charming country-residences with citron and orange gardens. The vegetation presents all the luxuriance peculiar to the Italian climate. The French frontier is at the bridge over the profound and wild rocky gorge.

### 131½ M. Mentone, French Menton.

**Hotels and Pensions.** In the *E. Bay*, towards the Italian frontier: \*Grande Bretagne, pension 7-10 fr.; \*Grand Hôtel de la Paix, expensive, pension 12-15 fr.; \*Hôtel et Pension Anglaise, well fitted up; \*Iles Britanniques, with garden, attendance good. Also Pension d'Italie and Pension Allemande, 7-9 fr. All these houses are beautifully situated on the coast. — In the *W. Bay*: Hôtel de la Méditerranée, expensive; \*Victoria; Londres; \*Turin, pleasant rooms facing the sea, R. 3, L. 1½, A. 1, B. 1½, D. 4 fr.; \*Hôtel et Pension du Midi; \*Louvre, farther from the sea, sheltered from the wind; Pavillon. Also: \*Villa Germania of Dr. Genzmer; \*Pension Hemmelmann; Pension des Etrangers; \*Pension Camous; Pension

Suédoise. Besides these, numerous other hotels and pensions are rapidly springing up, to meet the increasing demand for accommodation. Pension generally 9—15 fr. per day, according to situation and requirements. — *In the town:* Hôtel d'Angleterre, high and arbitrary charges.

In both bays there is also a great number of charmingly situated and occasionally very handsomely furnished villas, a list of which may be obtained of the agent *Willoughby*. The rents vary from 1000 to 7000 fr. for the season. Private apartments for the season, from 400 fr. upwards, are also to be had. The tenants of these villas or private apartments have their own ménage, or dine at an hotel or restaurant. — The *Cercle Philharmonique* contains a reading-room, and balls and concerts are frequently given; subscription 60 fr. for the season, ladies 48 fr.; per month 15 fr., ladies 12 fr.

**Physicians.** *Dr. Bennet* and *Dr. Siordet*, English; *Dr. Bottini* and *Dr. Farina*, Italian; *Dr. Stiege*, *Dr. Genzmer*, *Dr. Duhrsen* and *Dr. Frank*, German. — Chemist: *Grass*, who makes up Engl. and Germ. prescriptions

**Poste aux Lettres**, opposite the Hôtel Victoria. Letters for England and Germany must be posted before 4 p. m.

**Restaurants.** Hôtel de Paris; London Tavern (good Engl. and Bavar. beer); Café de Paris etc.

**Bankers:** Palmaro, Bioves and Co. — **Bookseller:** Giordan.

**Omnibus** to Monaco (6½ M.) and back twice daily (in 1 hr.), fare 1½ fr. *Steamboat* from Monaco to Nice see p. 131. The *Railway* will be opened shortly.

**Carriages.** One-horse 10 fr. per day, 6 fr. for half a day; two-horse 15 fr. per day, 10 fr. for half a day. — *Donkeys* 5 fr. per day, 2½ fr. for half a day, and gratuity.

**English Church Service** during the season.

**Mentone**, the French frontier-town (5000 inhab.), is charmingly situated in a bay of the Riviera di Ponente, shaded by citron and orange groves, but without a harbour. A vast wall of rock shelters it from the cold winds and renders it a still more favourable winter residence for delicate persons than Nice itself. The mean temperature in winter is about 60° Fahr., i. e. several degrees higher than at Nice, and frost, especially during the day, is of rare occurrence (towards noon, however, a penetrating wind frequently prevails). Mentone (like Roccabruna, p. 129) formerly belonged to the principality of Monâco, was incorporated with the Kingdom of Sardinia in 1849, and since 1860 has been French. Strangers quitting Mentone are occasionally asked for their passports.

Pleasant excursion from Mentone (comp. Map p. 134) by (16 M.) *Castellar* to the summit of the **Berceau** (3—4 hrs.). Magnificent prospect, embracing the mountains of the coast, the vast blue expanse of the Mediterranean, and Corsica in the distance.

The portion of the road beyond Mentone is perhaps the most interesting. It ascends through the richest vegetation. Delightful retrospect of Mentone and the coast of Bordighera; then a view of Monaco, situated on a hill abutting on the sea. Farther up, *Roccabruna* (whence a road leads to Monaco) appears on the r., high above the richest groves of orange and olive trees. A picturesque ruin rises above the village. Quaint masses of rock protrude among the houses and ruins of the castle. Still higher up, the road crosses profoundly furrowed gorges and enters a bleak and barren rocky region. Far below lies the diminutive principality of **Monāco**, with its capital of that name on a projecting rock (*Cercle des Etrangers*, gambling-table, gardens, baths etc.).

The next place of importance is *Turbia*, with a colossal Roman tower, a fragment of the *Tropaea Augusti* (whence the modern name), erected in commemoration of the subjugation of the Ligurian tribes (A. U. C. 766, i. e. A. D. 13). The "Trophies of Augustus" consist of a lofty substructure, formed of alternate perpendicular sections of massive blocks and ordinary masonry, and surmounted by the remains of the tower, which has recently been partially repaired. Another most beautiful prospect is here enjoyed: E. the wild mountains and the entire coast to Ventimiglia and Bordighera, W. (best viewed by ascending a few paces beyond the tower) the expanse of the Mediterranean, the French coast near Antibes, the island of Ste. Marguerite and in the extreme distance the mountains of the coast, of which the Montagnes de l'Estérel are most prominent.

The culminating point of the road, in the midst of bleak rocky scenery, is reached about  $\frac{3}{4}$  M. beyond Turbia. On the l. an isolated rock, with a few picturesque old houses and a white church with slender campanile, and crowned by quaint, Moorish looking ruins, rises so precipitously from the low ground beneath the road as to appear altogether inaccessible. This is *Eza*, once a stronghold of the Saracens, who maintained themselves here for a considerable period and laid the adjoining land under heavy contributions; it was probably afterwards employed as a refuge by the natives of the district when attacked by corsairs. This again is a strikingly picturesque point of view: in the foreground rises the rocky castle, below it the beautiful coast, the richly wooded peninsula

of *St. Hospice* (p. 136) with its harbour, then *Beaulieu* (p. 136); glimpses are also obtained of the charmingly situated *Villafranca*, where a new French harbour of war is in course of construction, of the bay, the Fort Montalban, the Promenade des Anglais and the entire town of Nice.

Farther on, as the road descends, a view is disclosed of the entire valley of Nice, with its villas, monasteries, villages and green hills (r., on the opposite side, is *Cimiès*, with its burial-ground, and *St. Pons*, see p. 135), encircled in the distance by a succession of mountains gradually increasing in height, and intersected by the broad, dry and stony bed of the *Paglione* (p. 132).

61½ M. *Nice*, see below.

## 16. *Nice* (Ital. *Nizza*) and its Environs.

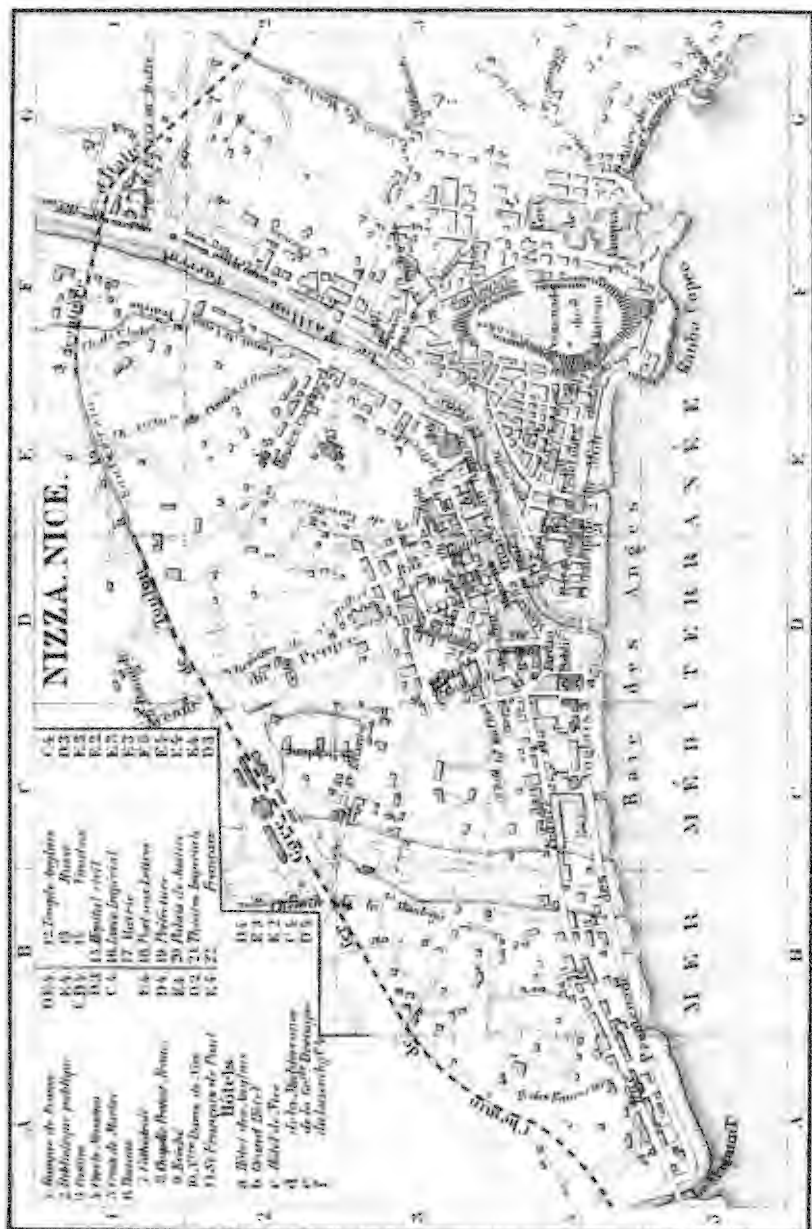
*Comp. Map, p. 132.*

**Hotels.** *Chauvain*, Quai St. Jean Baptiste; \**Hôtel de France*, Quai Masséna, R. 3, L. 1, B. 1½, D. 5, A. 1 fr.; Grande Bretagne, Jardin Public, \**Hotel Victoria*, \**Méditerranée* and \**Des Anglais* in the Promenade des Anglais, admirably situated. — \**Hôtel des Etrangers*, Rue du Pont Neuf, R. 2½, D. 4 fr.; *Hôtel de l'Univers*, Place St. Dominique, R. and L. 3, D. 3, A. ½ fr.; these two are much frequented by passing travellers. — \**Pension Suisse*, Rue des Ponchettes, sheltered, R. 2½, B. 1¼, D. 3½, L. and A. 1 fr., pension 6–10 fr., omnibus to the station 1½ fr.; \**Hôtel des Princes*, in the same street; Angleterre, Jardin Public, R. 3, B. 1½, D. 4, L. 1, A. 1 fr.; Paradis, Quai du Midi; Europe, Rue de France; Nord, Place des Phocéens. — In the new quarter of the town, at some distance from the sea: *Hôtel du Louvre*, Rue Grimaldi; *Deux Mondes*, Place Masséna; *Hôtel Royal*, beyond the harbour; *Hôtel de Nice*, Boulevard Carabacel, well situated, with large garden; *Hôtel de Paris*; Prince of Wales.

**Pensions.** \**Milliet*, Route Etienne, at some distance from the sea; Russe, Rue Chauvain; \**Suisse*, see above; D'Allemagne, Rue du Temple; Rivois and Anglaise in the Promenade des Anglais; Carabacel, in the Boulevard of that name; Smithers and Orangerie at Cimiès. The usual charges at most of these establishments are 7–10 fr. per day.

**Restaurants etc.** \**Augier*, at the Café Victoria, Place Masséna; Polonais and Scala, Rue Grimaldi; Frères Provençaux and \**Léonard*, Rue St. François de Paule. — *Cafés*: \**Impérial* and *Américain*, in the Corso; Victoria and Des Alpes, in the Place Masséna. Best ices at Rumpelmeier's, Place Etienne. Preserved fruits sold by Musso, Rue Pont Neuf, and Clérissy, Rue Cassini. Lyons and Strasbourg beer may be procured at all the cafés.

**Steamboat to Genoa** (p. 113): Ital. mail-steamers 3 times weekly at 9 a.m. in 9–10 hrs.; fares, incl. dinner, 32½ and 22½ fr.; to *Marseilles*







(p. 27) in 15 hrs. (31 or 21 fr.) on Mond. and Frid. at 6 p. m.; to *Monaco* several times daily, fare 2 fr.; thence an omnibus runs twice daily to *Mentone*, 2 fr.

**Diligences.** Messageries Impériales (office in the Place Charles Albert) to *Genoa* at 8 a. m. and 9 p. m. Those who desire to enjoy the beautiful scenery of the Riviera di Ponente are entitled by an additional payment of half-a-fare to break their journey at *Oneglia*, where they may spend the night and resume their journey on the following morning (comp. p. 125). Diligence (office in the Boulevard du Pont Neuf) to *Mentone* at 7 a. m. and 3 p. m. in  $3\frac{1}{2}$  hrs., fare 4 fr.

**Horses** may be hired of Nigio, Clérissy, Mouton (the two latter in the Quai St. Jean Baptiste) for 6—10 fr. for a ride of 3—4 hrs. In winter a horse may be hired by the month for 250—350 fr., in summer for less.

**Fiacres** are stationed in the Place Charles Albert, Place Masséna, Boulevard du Pont Vieux etc. — One-horse: per drive 75 c. (1 fr. 25 c. at night); for 1 hr. 2 fr. 10 c. (2 fr. 60 c. at night), each succeeding  $\frac{1}{2}$  hr. 80 c. (1 fr. 30 c. at night). Carriages with two seats only at somewhat lower rates. Two-horse: per drive 1 fr. (at night  $1\frac{1}{2}$  fr.); for 1 hr. 2 fr. 60 c. (at night 3 fr. 10 c.), each succeeding  $\frac{1}{2}$  hr. 1 fr. 40 c. (at night 1 fr. 35 c.). — To *Villafranca* and back one horse carr. with 2 seats 4, with 4 seats 5, two-horse 6 fr.; charges for a prolonged stay according to tariff. No fees.

**Vetturini.** \*Piana, \*Camini, Sardine, Vigon, Drogoul, \*Loupias etc., of whom comfortable travelling carriages with 6—8 seats may be hired. To *Genoa* (p. 123) in 3— $3\frac{1}{2}$  days with 4 horses 350—400, with 2 horses 250—300 fr., less in summer. A written contract should be made. Return-vehicles may be obtained for one-half of these charges, or even less.

**Donkeys** are let by Bermondry, Auda, Reale, Natarelli and others, 3—4 fr. per day and 1 fr. for the attendant; half-day  $1\frac{1}{2}$ —2 fr.

**Reading Room.** Visconti, Rue du Cours, with garden.

**Post Office.** Place Napoléon, 8 a. m. to 7 p. m.; Sund. 8—10, 3—7 only.

**Railway** from Nice to Toulon and Marseilles see pp. 35—31; to *Genoa* (p. 113) by the Riviera di Ponente, to be opened as far as *Monaco* during the present spring (1868).

**Physicians.** Dr. Edwin Lee, during the season; Drs. Travis, Gurney, Crothers, Crossby, Drummond, Zürcher, Lippert, Rehberg, Seligmann, Zimmermann etc.; Dr. Jansen, homœopath. — *Chemist:* Daniel, Quai Masséna.

**English Church** in the Rue de France, service also at Carabacel. *Scotch Church*, Rue Masséna 5.

**Sea Baths** opposite the Promenade des Anglais, 40 c. to 1 fr.

**House Agents.** Samaritani, Latte, Dalgoutte. The lessor of apartments pays a percentage of 10 to 20 per cent. of the rent to the agents, without whose intervention the rents are therefore lower. Strangers arriving at Nice early in the season (before Oct.) will observe abundance of notices and advertisements, and can easily prosecute their enquiries

unaided. The drivers of the fiacres also can generally give information respecting apartments still disengaged. The rent of course depends upon situation, furniture etc. A whole house in the Promenade des Anglais or the Quartier Carabacel realises a rent of 2000-6000 fr. or more for the season (Oct. 1st to April 30th). The Quartiers St. Philippe, St. Etienne, Brancolar etc. are also pleasant, but less fashionable, rents somewhat lower. Apartments for one person may be procured for 250-700 fr. for the season.

The hirer is recommended not to take possession until the contract (upon stamped paper) has been signed by both parties. This document should if possible contain stipulations with regard to every detail, e. g. damage done to furniture and linen, compensation for breakages etc. This will be found the best preventive against the disputes which frequently arise on the termination of the contract.

**Climate.** The bay of Nice is sheltered from the N., N.E. and N.W. winds by the lower terraces of the Alpes Maritimes (culminating in *Mont Chauve*, Ital. *Monte Calvo*, 2672 ft.), a natural barrier to which it owes its European reputation for mildness of climate. The mean winter temperature is 40-45° Fahr. higher than that of Paris, summer temperature 5-10° lower. Frost is rare. The *Mistral*, or N.W. wind, the scourge of Provence, is seldom felt, being intercepted by the Montagnes du Var and de l'Estérel. The E. wind, however, which generally prevails in the spring, is trying to delicate persons. Sunset is a critical period. As the sun disappears, a sensation similar to that of a damp mantle being placed on the shoulders is experienced. This moisture, however, lasts 1-2 hrs. only. — Those who contemplate a brief visit only should avoid the rainy season, which usually commences about the beginning of October and lasts 5-6 weeks.

**Nice** (48,273 inhab.), which is said to have been founded by Phocæans from Marseilles in the 5th cent., belonged to the County of Provence till 1388, then to the Duchy of Savoy. From 1792 to 1814 it was the capital of the French Department of the Alpes Maritimes, then that of the Sardinian Province of Nizza. Since 1860 it has again belonged to France and is the capital of the Department of Nice (the Italian frontier is now at Ventimiglia, p. 127). The language spoken by the natives is a mixture of Italian and the Provençal dialect. Nice is selected as a winter residence by thousands of invalids, as well as persons in robust health, from all parts of Europe, especially from England and Russia. Germans are also numerous. In summer the place is deserted. The town lies on the coast in an extensive bay opening to the S. The older part is situated on the l. bank of the *Paglione*, the broad, stony channel of which is dry except after rain, and commanded by the ruins of a castle rising on a rock 300 ft. in height (p. 34), which was destroyed under Louis XIV. in 1706 by the Duke of Berwick.

At the base of the castle-hill on the E. lies the small **Harbour**, termed *Limpia* from an excellent spring (*limpida*) which rises near the E. pier. It is connected with the town by two long streets, leading from the *Place de Bellevue* opposite the harbour. One of these (*Rue Emanuel Philibert*, with its prolongation *Rue Segurana*) leads N. to the handsome *Place Napoléon* (formerly *Place Victor*) and the quays of the *Paglione*; the other skirts the abrupt promontory of *Raubacapeu* ("hat-robber", owing to the prevalence of sudden gusts) and leads to the *Quartier des Ponchettes*. In the *Place de Bellevue*, by the harbour, stands the marble *Statue of King Charles Felix*, erected in 1830. — The street in which *Halévy*, the celebrated composer of operas ("Jewess" etc.), died in 1862, has received the appellation of "*Rue Halévy*" by order of Government. *Garibaldi* was born at Nice in 1807.

The suburb of **Croix de Marble**, the quarter in which most of the strangers reside (especially in the *Place*, *Rue* and *Quai Masséna*), lies on the r. bank of the *Paglione*. At the mouth of the stream, on the r. bank, is the **Jardin Public**, opposite the *Place des Phocéens* (p. 132), a large triangular space with houses on two sides and open on the third side to the sea and the river. In the centre is a small garden with a fountain, where a military band plays in winter, Thursdays and Sundays 2—4 p. m.; in summer on Thursdays 6—8 p. m. and on Sundays in the *Cours* at the same hour.

The **Promenade des Anglais**, founded in 1822—24 by English residents, extending  $1\frac{1}{4}$  M. along the coast, from the mouth of the *Paglione* to the *Pont de Magnan*, is bordered with a succession of beautiful villas. It was prolonged in 1862, doubled in width, laid out in an improved style and lighted with gas. In the *Rue de France*, the street on the N. side, by the house No. 33, is the *Marble Cross* whence the suburb derives its name. It was erected to commemorate the visit of Pope Paul III. in 1538, who here negotiated the armistice between Emp. Charles V. and Francis I. of France. The emperor and the king were both present on the occasion, but mutually entertained such sentiments of hostility that they could not be prevailed upon to meet. A column near the cross serves as a memorial of the two visits of Pope Pius VII. (in 1809 and 1814).

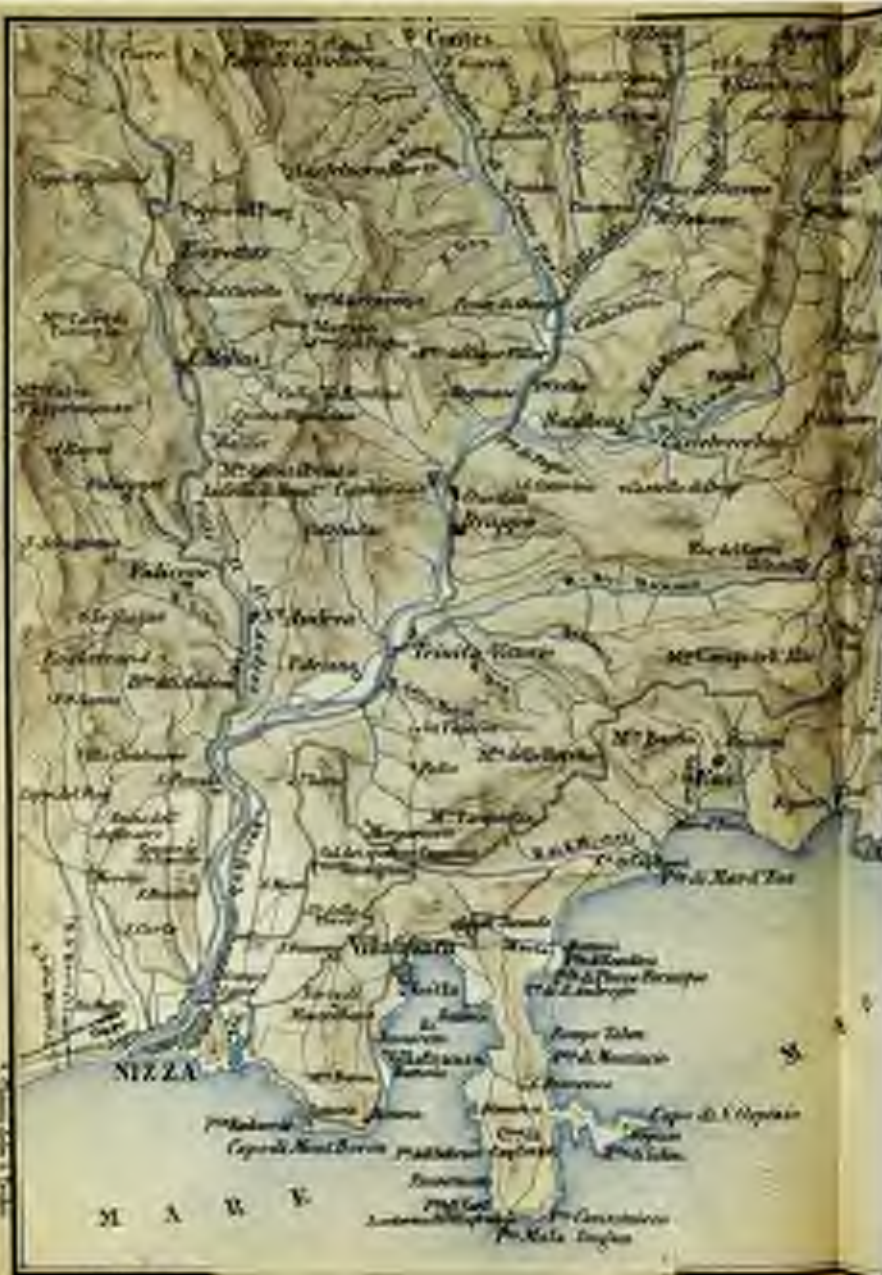
The churches (*Cathedral* of the 17th cent. etc.) and other buildings of Nice offer nothing to interest the traveller. The

civic *Library* (40,000 vols.), Rue St. François de Paule, contains a few Roman milestones and other relics and a cabinet of natural history.

The **\*Castle Hill** (p. 132), which is ascended from the Pont Neuf in 30—40 min. (accessible to carriages also, from the Place Napoléon or from the harbour), commands a beautiful and extensive prospect, and is the best point for surveying the town itself: S. the Mediterranean; W. the French coast, the promontory of Antibes, the two Iles de Lérins, the mouth of the Var (which till 1860 formed the boundary between France and Sardinia), beneath the spectator Nice itself; N. the valley of the Paglione, the monasteries of Cimella, or Cimiès, and St. Pons, in the distance the castle of St. André, Mont Chauve, the Aspremont and the Alps; E. the harbour, the mountains and Fort Montalban, and the promontory of Montboron which separates the roadsteads of Villafranca (p. 136) and Nice. A road round this promontory to Villafranca has recently been completed and protected by fortifications. A delightful park, with cypresses, aloes etc. in great luxuriance, and even an avenue of palms, has been laid out on the very extensive slopes of the castle-hill. The summit is occupied by a platform, erected in honour of the emperor, and commanding an uninterrupted prospect. The *Cemeteries*, with the exception of the English, are on the N. side of the castle-hill.

The Franciscan monastery of **Cimella** (or *Cimiès*) is about 2½ M. N. of Nice. The best, although not the most direct route thither is through the suburb of *St. Jean Baptiste* on the r. bank of the Paglione, then by the Via di S. Bartolommeo, the first street to the l. from the quay, and through the *Quartier Carabacel*, with its numerous villas. The monastery (not accessible to ladies) was re-erected in 1543 after its destruction by the Turks. It stands on the site of the Roman town of *Cornelium*, of which the remains of an Amphitheatre (210 ft. long, 175 ft. wide; termed by the peasantry "*tina delle fate*", i. e. water-butt of the fairies), a square structure designated as a *Temple of Apollo*, and some fragments of baths and ancient masonry are still extant (near the *Chapel of St. Anna*, 5 min. walk from the monastery). The chapel contains two good pictures by Bréa (on each side of the high altar), which are generally covered. View hence of Nice and the valley of the Paglione.





M. A. V.







The *Villa Clary* (accessible), below Cimiès, on the road to St. André (see below), possesses the finest orange and lemon-trees at Nice and a number of rare plants. Orange-trees may be purchased at the *Villa Bermond*.

The château of **St. André** (Restaurant, closed in summer) is situated  $3\frac{1}{2}$  M. N. of Nice. The route ascends on the r. bank of the Paglione, crosses the exercising-ground and passes the monastery of *St. Pons* (40 min. walk from the Pont Neuf), belonging to the order of the "Oblati". It was founded in 775, and is said to occupy the spot where St. Pontius, a Roman senator, suffered martyrdom in 261. It was destroyed by the Saracens in 890, and the present edifice erected in 999. Here in 1388 the treaty was concluded by which the County of Nice was annexed to the Duchy of Savoy. The château of St. André, which is reached in  $\frac{1}{2}$  hr. more, erected in the 18th cent., is now unoccupied. The view is the sole attraction. It stands on an eminence, at the base of which ( $\frac{1}{4}$  hr. walk) is the *Grotto of St. André*, or rather a natural bridge over a brook, crossed by the road. An avenue of cypresses leads from the château to the grotto.

The traveller may ascend the hill about  $3\frac{1}{2}$  M. farther to the picturesque ruined castle of **Torretta** (or *Tourette*) (two-horse carr. thither from Nice 10 fr.). Beyond the château of St. André, with its rich foliage, the road enters a most dreary and desolate rocky gorge, almost entirely destitute of vegetation, lying between *Mont Chauve* (or *Monte Calvo*, p. 132) and *Mont Maccaron*. Beyond it, cultivated land is again reached. The upper part of the village of Torretta consists of venerable, grey houses, with flights of steps, arches and walls, rudely constructed of stone. The tower of the castle (unfortunately renovated; visitors must apply to the proprietor for the keys) commands a very singular survey of the sterile mountain scene, especially of Mont Chauve, the Aspremont, and the deserted village of Château Neuf (see below), high on a barren ridge of rock; to the S. Montalban and the sea. Carriage-road thus far.

About  $1\frac{1}{2}$  M. farther is the dilapidated village of **Château Neuf**, founded on the ruins of former fortifications and probably employed in the 15th and 16th cent. by the inhabitants of Nice as a place of refuge from Turkish invaders. It has

recently been entirely abandoned on account of the want of water. The view hence is considered one of the finest in the environs of Nice.

**\*Villafranca, Beaulieu, St. Hospice.** This excursion may be accomplished by water (boat with two rowers 8—10 fr.), or better still on foot by the new road (from the Place Napoléon by the Rue Cassini), commanding a charming view, and passing the villa of the singer *Mlle. Cruvelli* (now Baroness Vigier) and the *Villa Claridge*. Farther on, the *Villa Smith* is observed to the r., on the promontory of Montboron. A view is next obtained of the picturesquely situated Villafranca (above it the tower of Turbia, p. 129) and its most delightful bay, surrounded by olive-clad hills. On the height to the r. rises *Fort Montalban*. Finally a descent (1½ M.) to **Villafranca** (French *Villefranche*), a seaport with 2850 inhab., founded in 1295 by Charles II. of Anjou, as king of Sicily. The traveller may skirt the bay on foot and proceed to Beaulieu and St. Hospice (3½ M.), but it is preferable to cross the bay in 10 min. by a boat (1 fr.), which awaits the return of the traveller on the other side. A winding path leads from the landing-place to the *Baie des Fourmies* in 20 min. Turning here to the l. a path leads in 10 min. to the celebrated olive-tree of *Beaulieu* (38 ft. in circumference). Thence a walk along the coast of ½ hr. to *St. Jean* (Inn, exorbitant), on the E. extremity of the small peninsula, with the ruins of a fort destroyed in 1706 by Marshal Berwick; adjacent are the ruins of the chapel of *St. Hospice*. The tunny-fishery is carried on here with considerable success, especially in February, March and April.

## 17. From Nice to Turin by the Col di Tenda.

Messageries or Malleposte (number of seats limited, early application recommended) to Cuneo in 22—23 hrs. (delay is sometimes occasioned in winter by the snow on the Col di Tenda, which is crossed in sledges); Railway from Cuneo to Turin in 2½ hrs.; fares 9 fr. 60, 6 fr. 70, 4 fr. 80 c. Through-tickets for the entire journey from Nice to Turin may be procured for 32 fr., entitling the holder to a seat in the 2nd cl. of the railway.

This is a very attractive route, especially for those coming from Turin. The views during the descent from the Col di Tenda to the Mediterranean are strikingly beautiful.

The road crossing the Col di Tenda (5526 ft.) was constructed by Charles Emmanuel in 1591 and improved by Victor Amadeus III. in 1780

(as two inscriptions on the road record). It is inferior to the majority of the skilfully constructed modern Alpine roads, being in many places only 12 ft. in width, and generally unprotected by a parapet or railing. The descent is therefore somewhat unpleasant, especially at the sharp turnings on the N.E. side of the mountain. During 3—4 months of the year the road is traversed by sledges only. A violent wind often prevails at the summit of the pass, especially in the afternoon, and sometimes seriously retards the progress of the mules which are used for the journey (generally six in number, harnessed by twos). — About half way up is the opening of a tunnel, commenced by the Duchess Anne of Savoy in order to avoid the highest part of the pass. The works were stopped at the time of the French occupation in 1792 and have never been resumed. The tunnel, if completed, would be upwards of  $2\frac{1}{4}$  M. in length.

The road leads from Nice on the bank of the *Escarena*, an affluent of the Paglione, through the villages of *La Trinità*, *Drappo* and *Pallarea*.

$13\frac{3}{4}$  M. *Scarena*. The road hence to Sospello traverses a sterile and unattractive district. The barren rocks which enclose the bleak valley are curiously stratified at some places. The road ascends to the *Col di Braus* (3971 ft.). To the S., on a lofty rock to the r., is seen the castle of Châtillon, or Castiglione, near Mentone. At the foot of the pass on the E. lies

$16\frac{1}{2}$  M. *Sospello* (1102 ft.) (*Hôtel Carengo*, usually considered the best inn between Nice and Turin), situated in the valley of the *Bevera* (affluent of the *Roja*, see below), in the midst of olive-plantations and surrounded by lofty mountains. (New road from Sospello to Mentone in course of construction). The road now ascends to the *Col di Brouis*. Near the summit of the pass a final view is obtained of the Mediterranean. District unattractive, mountains bleak and bald. Then a descent to

15 M. *Giandola* (1173 ft.) (*Hôtel des Etrangers*; *Poste*), grandly situated at the base of lofty slate-rocks. *Breglio*, a town with 2500 inhab. and the ruined castle of *Trivella*, lies lower down on the r.

The road now ascends the narrow valley of the *Roja*, which falls into the sea near Ventimiglia (p. 127). An inscription on the rock refers to the construction of the route. *Saorgio*, rising in terraces on a lofty rock on the r., with the ruins of a castle in the Oriental style, destroyed by the French in 1792, commands the road. On the opposite side is a monastery of considerable extent. The valley contracts, so as barely to leave

room for the river and the road between the perpendicular rocks. Several small villages are situated at the points where the valley expands. Beyond *Fontana* the road crosses the Italian frontier. The southern character of the vegetation now disappears. Chest-nuts still flourish in the valley, but the mountains are bleak and barren. The buildings of the former abbey of *S. Dalmazzo* is now a water-cure establishment.

133 $\frac{3}{4}$  M. *Tenda* (Hôtel Royal; Hôtel Impérial) lies at the S. base of the Col di Tenda. A few fragments of the castle of the unfortunate *Beatrice di Tenda* (comp. p. 187) are picturesquely situated on a rock here.

The road traverses a dreary valley by the side of the Roja and ascends by 50 zigzags on the barren mountain to the Col di Tenda, passing several refuges. The 5th Refuge is about 5 min. walk from the summit of the **Col di Tenda** or *di Cornio* (5526 ft.) where the Alpes Maritimes (W.) terminate and the Apennines (E.) begin. The view embraces the chain of the Alps from Mont Iséran to Monte Rosa; the plains of Piedmont are concealed by intervening mountains. Monte Viso is not visible from the pass itself, but is seen from a point a short distance beyond it, near the 4th Refuge. The descent is very steep. The road follows the course of the *Vermanagna* to

22 M. *Limone* (3134 ft.) (Hôtel de la Poste), an Italian excise-station, and then becomes more level. The valley of the Vermanagna, which is now traversed, is at some places enclosed by wooded heights, at others by precipitous limestone cliffs. To the l. rises the magnificent pyramid of the *Monte Viso* (11,819 ft.).

91 $\frac{1}{2}$  M. *Robillante*. The following village of *S. Dalmazzo* is said to be a remnant of *Pedone*, a town destroyed by the Milanese in 1250.

11 M. **Cuneo**, or *Coni* (1407 ft.) (*Hôtel de la Poste*; *Hôtel de Londres*), a town with 12,797 inhab., at the confluence of the *Stura* and the *Gesso*, was once strongly fortified. After the battle of Marengo (p. 185) the works were dismantled in accordance with a decree of the three consuls (at the same time as the citadels of Milan and Tortona and the fortifications of Ceva and Turin) and converted into pleasure-grounds. In the principal street are arcades with shops on either side. The *Franciscan*

*Church*, like most churches of this order beyond the Alps, is in the Gothic style (12th cent.), which was regarded by the Italians as the architecture most expressive of the simplicity and austerity inculcated by the Franciscans. The *Town Hall* possesses a lofty tower. — Cuneo is a great depôt for wares on their route from Nice to N. Italy and Switzerland. A considerable fair is held here in autumn. — Pleasant walk to the *Madonna degli Angeli*. at the confluence of the Gesso and the Stura.

About 7 M. S.E. of Cuneo, in the Val Pésio, is the romantically situated *Certosa di Val Pésio*, now employed as a hydropathic establishment, also frequented as quarters for the summer by those in search of retirement. — In the Val di Gesso, about 10 M. S.W. of Cuneo, are the Baths of Valdieri, the waters of which somewhat resemble those of Aix-les-Bains in Savoy (p. 36).

The Railway to Turin intersects the fertile plain, bounded on the W. by the Alpes Maritimes and, farther distant, the Cottian Alps, and on the E. by the Apennines. *Centallo*, the first station, with 4900 inhab., possesses remnants of mediæval walls and towers. Next stat. *La Maddalena*; then **Fossano**, an episcopal residence, on the l. bank of the *Stura*, beautifully situated on an eminence, with ramparts and a mediæval castle.

**Savigliano** (*Corona*) is a pleasant town on the *Macra*, enclosed by old fortifications. The principal street terminates in a species of triumphal arch, erected to commemorate the marriage of Victor Amadeus with Christina of France. The principal church contains pictures by *Mulinari* (1621—93), a native of Savigliano, surnamed *Caraccino*, as an imitator of Caracci.

Branch-Line W. to Saluzzo (in  $1\frac{1}{2}$  hr.; fares 1 fr. 80, 1 fr. 25, 90 c.), capital of the province (formerly of a marquise) of that name, with 15,814 inhab. The higher part of the town, with its precipitous streets, affords a fine prospect over the Piedmontese plain. Saluzzo was the birthplace of *Silvio Pellico* (p. 241), to whom a monument was erected here in 1863.

Next stat. *Cavaller Maggiore*, formerly fortified.

Branch-Line to Alessandria in 5 hrs.; fares 10 fr. 80, 7 fr. 55, 5 fr. 40 c. Stat. *Madonna-Pitone*; then **Brà**, a prosperous town with 12,946 inhab. (staple commodities cattle, corn and wine). The church of *Sta. Chiara* was erected in 1742 by Vettone in the richest style of that period. Next stations *S. Vittoria*, where the line reaches the *Tanaro*; *Monticelli*, *Musotto*; the *Tanaro* is crossed and **Alba**, with 9336 inhab., reached. The cathedral of *S. Lorenzo* dates from the 15th cent. Stations *Nerve*, *Castagnole*, *Costigliole*, *S. Stefano - Belbo*, on the river of that name, the valley of which the train traverses for a considerable distance; *Canelli*, *Calamandrana* and *Nizza di Monferrato*, whence

a good road leads to Acqui (p. 185). Stat. *Incisa*, a considerable distance from the railway, is situated on the Belbo. Then *Castellnuovo*, *Bruno*, *Bergamasco*, *Ociglio*, *Cantalupo* and **Alessandria**, see p. 185.

Near the next stat. *Racconigi* is a royal château, once a favourite residence of Charles Albert (d. 1849), who caused it to be restored and embellished, and furnished with pleasant grounds. Stat. **Carmagnola**, a town with 12,894 inhab., was the birth place (1390) of the celebrated military commander *Francesco Bussone*, son of a swine-herd, and usually termed *Count of Carmagnola*, who reconquered a considerable part of Lombardy and the possessions of Giovanni Galeazzo for Duke Filippo Maria Visconti. He afterwards became an object of suspicion to the duke and fled to Venice, where he was elected generalissimo of the army, with which he conquered Brescia and Bergamo and won the battle of Macalo (1427). His fidelity being again suspected, he was recalled to Venice by the Council of Ten and received with great pomp. On the departure of the army, however, he was thrown into prison, put to the torture, and on May 5th, 1432, beheaded between the two columns in the Piazzetta (p. 240). Bussone's brief and chequered career is the subject of a tragedy by Manzoni. — The inhabitants of Carmagnola disclaim the imputation of having invented the "Danse de la Carmagnole", which was rendered so notorious by the orgies of the first French Revolution. (Railway from Carmagnola S. to Savona, p. 124, to join the Genoa and Nice line, in course of construction.)

Stat. *Villastellone*.

A road leads hence W., crossing the Po, to the town of **Carignano** (7800 inhab.), on the high road from Turin to Nice, 4½ M. distant. Several of the churches are interesting. *S. Giovanni Battista* was erected by Count Alfieri. *Sta. Maria delle Grazie* contains the monument of Bianca Palæologus, daughter of William IV., Marquis of Montferrat, and wife of Duke Charles I., at whose court the "Chevalier Bayard" was educated. Carignano, under the title of a principality, was an apanage of Thomas Francis (d. 1656), fourth son of Charles Emmanuel I., and ancestor of the present royal family. Prince Eugene, uncle of the king, is entitled "Prince of Carignano."

At stat. *Trofarello* the line unites with that from Turin to Alessandria. Journey hence to

**Turin** see p. 113.

## 18. From Turin to Milan by Novara.

Railway in 4-5 hrs.; fares 16 fr. 35, 12 fr. 20, 8 fr. 25 c. — The seats on the left afford occasional glimpses of the Alps. — Fiacres and omnibuses see pp. 96, 144

The train starts from the railway-station on the W. side of the town, at the extremity of the new Via della Cernaia which traverses the site of the former citadel.

The *Dora Riparia* is crossed, then, beyond stat. *Succursale di Torino*, the *Stura*. Beyond stat. *Settimo* the Po is quitted. Stat. *Brandizzo*, beyond which the *Malon* and *Orco* are crossed.

Stat. *Chivasso* (*Tête de Turc*, tolerable) lies near the influx of the *Malon* and *Orco* into the Po. Branch-line hence to *Ivrea*, see p. 106. Beyond stat. *Torrazza* the *Dora Baltea* (p. 107), a torrent descending from Mont Blanc, is crossed. Several unimportant stations, beyond which the line turns to the N.E.

Stat. *Santhù* possesses a church, restored in 1862 with great taste, and containing a picture by Gaud. Ferrari in 10 sections.

Branch-Line N. to Biella in 1 hr., by *Saluzzola* and *Candelo*.

**Biella** (*Angelo*), an industrial town and seat of a bishop, possesses streets with arcades and a fine *Cathedral* in a spacious *Piazza*, where the episcopal palace and seminary are also situated. The palaces of the old town, rising picturesquely on the hill, are now tenanted by the humbler classes. Celebrated pilgrimage-church of the *Madonna d'Oropa*, 8 M. farther up the valley (omnibus thither). On the way to it two admirably situated hydropathic establishments are passed.

Next stat. *S. Germano*; then **Vercelli** (*Tre Re*; *Leone d'Oro*; *Posta*), an episcopal residence with 24,038 inhab. The church of *S. Cristoforo* contains pictures by G. Ferrari and B. Luini. *S. Caterina* also contains a work of Ferrari. The library of the cathedral contains a number of rare and ancient MSS.

Branch Line S. to Valenza (p. 184) in 1¼ hr., crossing the *Po* near *Casale*.

The train crosses the *Sesia* (p. 181), which descends from Monte Rosa. To the l. rise the Alps, among which the magnificent Monte Rosa group is especially conspicuous. Stations *Borgo Vercelli*, *Ponzana* and

**Novara** (\**Rail. Restaurant*; *Tre Re*, omnibus at the station), a fortress and episcopal residence (14,395 inhab.), commanded by the stately tower of the church of *S. Gaudenzio*, which was erected by Pellegrini about 1500 and contains several good pictures by Gaudenzio Ferrari. The tower, ascended by 300



steps, commands a very extensive prospect, especially picturesque towards the Alps. The *Cathedral*, a Romanesque structure with nave and double aisles, connected with the Baptistery by an atrium or forecourt, is a picturesque pile. The market-place is surrounded by colonnades. The whole town, with its Italian architecture and numerous shops, is attractive and interesting. In the *Corso Cavour*, at the entrance to the town from the station, stands a *Monument of Cavour*, by Dini, erected in 1863.

In the *Palazzo Bellini*, now the *Intendenza*, situated in a small and quiet Piazza in the centre of the town, Charles Albert signed his abdication on the night of March 23rd, 1849.

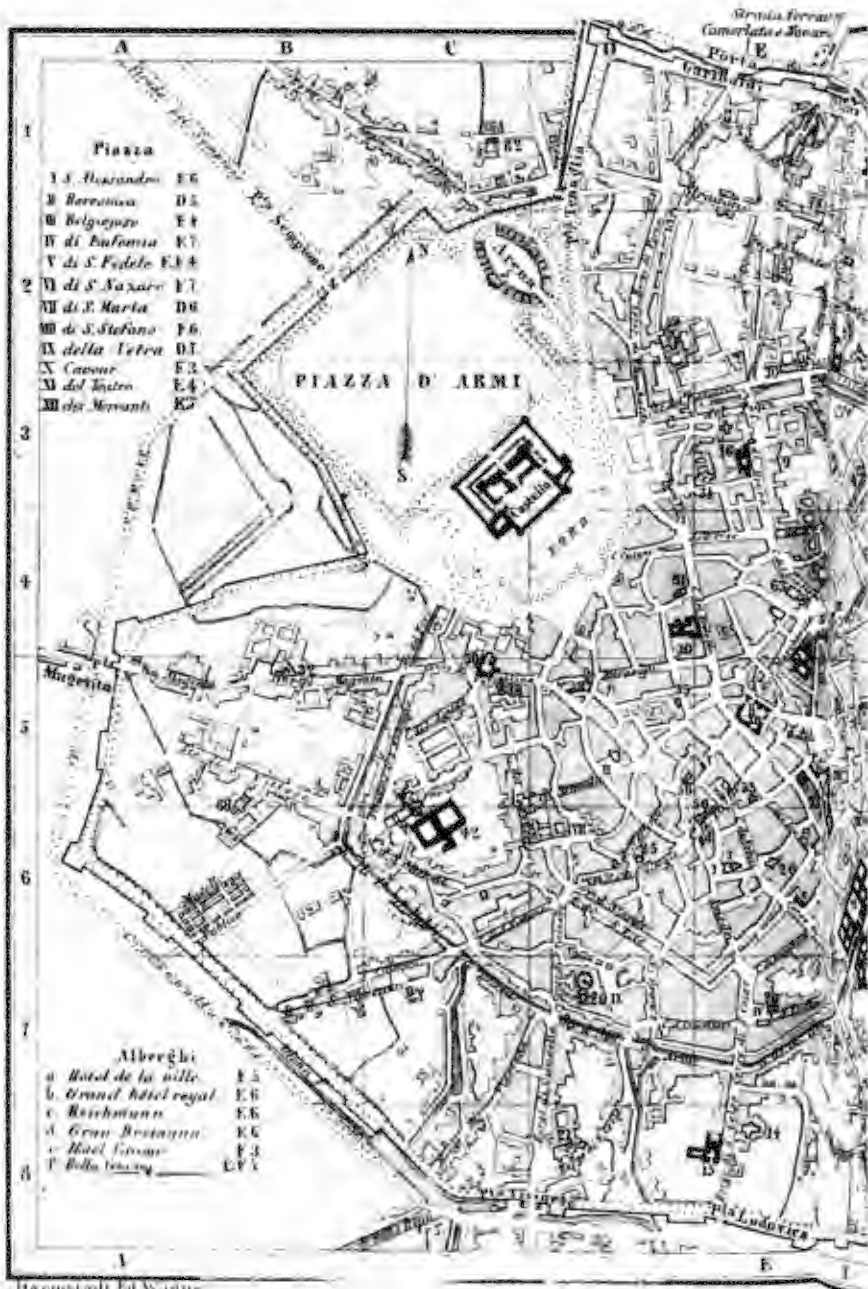
The **Battle Field** of March 23rd, 1849, where the Austrians under Radetzky signally defeated the Piedmontese, lies without the Mortara Gate. On the route thither, on the r. within the town, is the Monument of Charles Albert, who, in consequence of his defeat and the harsh terms prescribed by the Austrians, abdicated on the same day in favour of his son Victor Emmanuel.

The celebrated philosopher *Petrus Lombardus* (d. 1146 as Bishop of Paris), surnamed the "Magister Sententiarum" and a pupil of Abélard, was born near Novara about 1120.

At Novara the Turin and Milan line is crossed by that from Arona to Genoa (R. 24). Stat. *Trecale* Near stat. *S. Martino* the line crosses the Ticino by a broad and handsome stone bridge of 11 arches, which the Austrians partially destroyed before the battle of Magenta, but not sufficiently to prevent the passage of the French. The greater portion of the French and Sardinian army crossed the river at *Ponte di Turbigo*, 9 M. farther N. Farther on, the *Naviglio Grande* (p. 144), a canal connecting Milan with the Ticino and the Lago Maggiore, is crossed.

Stat. *Magenta* is memorable as the scene of the battle of June 4th, 1859, between the Austrians and the united French and Sardinian armies, in consequence of which the former were compelled to evacuate the whole of Lombardy and retreat to the Mincio (p. 192). The French General Mac Mahon, who distinguished himself here, was shortly afterwards created marshal and Duke of Magenta. A number of hillocks with crosses in a low-lying field opposite the station mark the graves of those who fell in the struggle. A monument to commemorate the battle was





**Piazza**

- 1. J. Alvarado E6
- 2. Baranica D1
- 3. Belgoyago F4
- 4. di Bufania E7
- 5. di S. Fedele F34
- 6. di S. Nazario F7
- 7. di S. Marta D8
- 8. di S. Stefano F6
- 9. della Vetro D1
- 10. Cavour E2
- 11. del Teatro E4
- 12. dei Mercanti E2

**PIAZZA D' ARMI**

**Alberghi**

- a. Hotel de la ville E5
- b. Grand hotel royal E6
- c. Reichmann E6
- d. Gran Britannia E6
- e. Hotel Europe F3
- f. Hotel Europa E7



# Milano.

1	S. Alessandro	EA
2	S. Ambrogio	F56
3	S. Angela	F2
4	Arco della Pace	BV
5	Arca	C2
6	S. Babila	G4
7	Bibliot. Ambrosiana	DE3
8	Borsa	E5
9	Brera	E3
10	Brotto	D4
11	Calimera	F1
12	S. Carlo Borromeo	F45
13	Casa di Correzione	F1
14	S. Carlo Santuario	E8
15	Collegio Militare	E4
16	Comand. Militare	E4
17	Conserv. di Musica	H3
18	Dogana	E43
19	Duomo	F53
20	S. Eufemia	E7
21	S. Eustorgio	D4
22	S. Fedele	EF4
23	S. Francesco di Paola	F3
24	Giardino Pubblico	GH23
25	S. Giorgio	D4
26	S. Giovanni in Conca	F6
27	S. Gerardo	F5
28	Lazzaretto	H12
29	S. Lopenzo	D7
30	S. Marco	E22
31	S. Mar. del Carmine	DE2
32	S. Mar. delle Grazie	B5
33	S. Mar. Invenerata	E1
34	S. Mar. della Pace	H1
35	S. Mar. Segreta	D5
36	S. Mar. dei Servi (demolito)	
37	S. Mar. alla Porta	D5
38	S. Maurizio	C5
39	S. Michele al Poppone	H6
40	S. Nazaro	F67
41	Ospedale Maggiore	F6
42	Militare	C6
43	de' Fate bene	
44	Fratelli	F2
45	Oped. delle Fate bene	F2
46	Sacelle	EF3
47	Palazzo Reale	EF3
48	Arco di S. Carlo	F3
49	del Governo	B64
50	della Villa	C3
51	Marina	E4
52	del Buca Litta	C45
53	S. Pietro in Gervasio	G3
54	Piazza	F45
55	Piazza	F56
56	Piazza de' Cavalli	F3
57	S. Sotiro	H3
58	S. Substano	DF56
59	Seminario	F64
60	S. Sepolcro	D3
61	S. Simpliciano	D2
62	S. Stefano	F56
63	S. Tommaso	D3
64	S. Trinita	C1
65	Teatro della Scala	F4
66	d. Annabiana	EF6
67	Carcano	F7
68	S. Radagonda	F5
69	l'Or. delle Diligence	F4
70	d. Vittore	H16



inaugurated in 1862. On an eminence in the burial-ground a small chapel has been erected.

Next stations *Vittuone* and *Rhò* (p. 179). The line intersects numerous fields of rice, which are kept under water during two months in the year, and soon reaches **Milan** (see below).

## 19. Milan, Ital. *Milano*, Lat. *Mediolanum*.

**Arrival.** The railway-station, an imposing structure, completed 1864, is decorated with frescoes of considerable merit: r. in the entrance-hall Commerce and Industry, l. Art; in the waiting-rooms the four principal towns of Italy, Venice, Naples, Rome and Florence. The arrangements are also admirable. Omnibuses from most of the hotels are in waiting; charge generally 1 fr. each passenger. Fiacre from the station to any part of the town 1 fr., at night 1 fr. 25 c., each article of luggage 25 c. Omnibus to the cathedral 25 c. Portage to the town for 2—100 lbs. 50 c. according to tariff.

**Hotels.** Hôtel de la Ville (Pl. a), Corso Vittorio Emanuele, opposite the church of S. Carlo, expensive, on the ground-floor the large *Café Europa*; Hôtel *Cavour*, in the Piazza Cavour, near the station, new, and quiet, R. from 2 fr., D. 5 fr.; \*Grand Hôtel Royal (Pl. b.), R. 2½, L. 1, D. 4, B. 1½, A. 1 fr.; Hôtel Reichmann (Pl. c), Corso di Porta Romana, R. 2½, B. 1, D. 3½, A. 1 fr., L. 75 c.; \*Gran Bretagna, (Pl. d), similar charges; \*Hôtel de Milan, Corsia del Giardino 22, new, R. 2½, A. 1 fr., L. 75 c.; \*Hôtel de l'Europe, Corso Vittorio Emanuele 9; \*Roma, new, Corso Vittorio Emanuele 7, R. 2 fr., A. 75, L. 75 c., with restaurant, no table d'hôte; Francia, Corso Vitt. Emanuele. — Second class: S. Marco; \*Bella Venezia, Piazza S. Fedele; Ancora; \*Pozzo, Via Asole 8, near the Ambrosiana, R. 1½—3, B. 1½, D. 2½, L. 1½, A. ¾; Trois Suisses; Pension Suisse, commercial. — Albergo Firenze, near the station; Borsa, Via Rebecchino 16; Leone; Passarella; Bissone; Agnello, Corso Vitt. Emanuele 4, all in the Italian style, with restaurants.

**Restaurants** (*Trattorie*, comp. Introd. V.). \*Cova, with garden, near the Scala, concerts on Sund. and Thursd.; \*Borsa, near the Scala, expensive; Accademia, near the latter; \*Rebecchino, near the Piazza del Duomo; Rinascimento, with garden, by the Porta Venezia; Milano, Via del Giardino. Isola Botta, without the town, by the Triumphal Arch (p. 153), a favourite resort on holidays. Dinner-hours 3—7 p. m.

**Cafés** (comp. Introd. V.). Café in the Giardino Pubbico (p. 153); Europa; \*Merlo (best ices), Corso Vitt. Emanuele; Galleria, in the Galleria de' Cristoforis; Mazza; Commercio; Duomo, in the Piazza del Duomo; Colonne, Corso Venezia 1; Maldifassi, near the Porta Nuova. A good déjeuner à la fourchette may be procured at most of the cafés; also Birra di Vienna (35 c.) and di Chiavenna (30 c.). Ices (*sorbetto*) after 4 p. m. and *granita* (half-frozen) at an earlier hour are one of the chief specialties of the cafés. — Beer at the Birraria Nazionale, opposite the cathedral, and the Birraria della Scala, adjoining the Scala.

**Baths.** Corso Vittorio Emanuele 26. Swimming-bath outside the Porta Venezia.

**Fiacres** (*"Broughams"*). Drive (*corsa*) of less than  $1\frac{1}{2}$  hr. between 6 a. m. and 1 a. m. 75 c., between 1 and 6 a. m. 1 fr. 25 c., each article of luggage 25 c.

**Omnibuses** from the Piazza del Duomo to the different gates 10 c., to the railway-station 25 c.; the most frequented are the *"Porta Tenese"* and the *"Porta Garibaldi"* lines.

**Railway** to Camerlata (Como, R. 20), Novara (Genoa, Turin, Arona, R. 18) and Venice (R. 26).

**Diligence** (*Impresa Merzario*, Via di S. Dalmazio 2, near the Scala) daily in connection with the railway and steamboats, to *Coire* by the *Splügen* once in 25 hrs. (RR. 20, 5), by the *Bernardino* in  $26\frac{1}{2}$  hrs. (pp. 62, to 64, 60 and R. 6); to *Lucerne* by the *St. Gotthard* once in  $27\frac{1}{2}$  hrs. (pp. 47 to 56 and R. 4); to *Sion* by the *Simpton* once in 29 hrs. (RR. 22, 3).

**Post Office** (Pl. 53), near the cathedral, at the back of the Palazzo Reale. — **Telegraph Office** by the *Borsa*, Piazza dei Mercanti (Pl. 8).

**Theatres** (comp. Introd. VI.). *Teatro della Scala* (Pl. 63); *alla Canobbiana* (Pl. 64), only during the Carnival, both with ballet; *S. Rodegonda* (Pl. 66), operas, a theatre of the second class; *Carcano* (Pl. 65), generally operas. Performances at the \*Scala theatre during the autumn and Carnival only; arrangements of the interior worthy of inspection (1 fr.)

**Shops.** *Photographs, books, maps:* Artaria e Figlio, Via S. Margherita. — *Silks:* Manfredi, Zanardi et Cie, Via Rastrelli, near the post-office. — *Haberdashers:* Martinelli e Landi, Corso Vittorio Emanuele 28

**English Church Service**, Vicolo San Giovanni della Conca 12.

Principal objects of interest for those whose time is limited: Cathedral, ascent of tower; Galleria Vittorio Emanuele; Brera (picture-gallery); Arco della Pace; S. Maria delle Grazie and Leonardo da Vinci's Last Supper; S. Ambrogio, the oldest, and S. Alessandro, the most sumptuous of the churches; Piazza de' Mercanti; between 6 and 7 p. m. a walk in the Corso Vittorio Emanuele or outside the Porta Venezia.

**Milan**, surnamed *la grande*, entirely reconstructed after its total destruction in 1162 by the Emp. Fred. Barbarossa, is the capital of Lombardy and one of the wealthiest manufacturing towns (silk being one of the staple commodities) in Italy. The population, exclusive of the garrison and the suburbs, is (census of Dec., 1866) 242,240; the circumference of the city is upwards of 9 M. It is situated on the insignificant river *Olona*, which however is connected by means of the *Naviglio Grande* (p. 142) with the Ticino and Lago Maggiore, by the *Naviglio di Pavia* (p. 186) with the Ticino and the Po, and by the *Naviglio della Martesana* with the Adda (p. 160), Lake of Como and Po. The favourable situation of Milan in the centre of Lombardy has always secured for it a high degree of prosperity. Under the Romans it was one of the largest cities in Italy, but its repeated

destruction has almost entirely annihilated all the monuments of that period. Its heroic struggles against the German emperors are well known. With the exception of S. Ambrogio and a few other churches, the city was totally destroyed in 1162 by the emperor Frederick Barbarossa, but in 1167 rebuilt by the allied cities of Cremona, Brescia, Bergamo and Mantua. It was subsequently governed by the Visconti (1312—1447), then by the Sforza family (1447—1535). Milan with the rest of Lombardy afterwards fell into the hands of the Spaniards and in 1714 became Austrian. In 1796 it became the capital of the "Cisalpine Republic", then (till 1815) of the kingdom of Italy. The bloody insurrection of May 17th, 1848, compelled the Austrians to evacuate the city, and after they regained possession of it frequent manifestations of popular feeling were exhibited. No town in Italy has improved since the events of 1859 in such a marked degree as Milan.

The old part of the town, a portion of which consists of narrow and irregular streets, is enclosed by canals, without which suburbs (*borghi*), named after the different gates, have sprung up. Of the latter, eleven in number, the principal are the *Porta Venezia* at the extremity of the handsome new *Corso Venezia*, the prolongation of which, the *Corso Vittorio Emanuele*, the principal street of Milan, leads to the cathedral; the *Porta Sempione* (p. 153) and between these the *Porta Garibaldi*, erected 1828, so named and furnished with an appropriate inscription in 1859.

The most celebrated of the 80 Churches of Milan is the **\*\*Cathedral** (*Cattedrale*, Pl. 19) (the stranger is cautioned against engaging a commissionaire or purchasing worthless articles from this industrious class), dedicated to "*Mariæ Nascenti*", as the inscription on the façade announces, and as the gilded statue on the tower (erected under Napoleon I.) over the dome also indicates, is termed by the Milanese the eighth wonder of the world, and is, next to St. Peter's at Rome and the cathedral at Seville, the largest church in Europe. The interior is 448 ft. in length, 175 ft. in breadth; nave 148 ft. in height, 52 ft. in breadth. The dome is 201 ft. in height, the tower 339 ft. above the pavement. The roof is adorned with 98 Gothic turrets and the exterior with no fewer than 4500 statues in marble. The structure was commenced by Enrico Gamodia (Heinrich Arler of



Gmünd) in 1386, one year after the cathedral of Prague had been completed by Peter Arler of Gmünd. The principal parts of it were finished at the close of the 15th cent. In 1805 Napoleon caused the works to be recommenced, and at the present day additions and repairs are constantly in progress.

After the cathedral of Seville it is the largest existing example of (Italian) Gothic architecture. It consists of nave with double aisles and transept with aisles. It is supported by 52 pillars, each 14 ft. in diameter, the summits of which are adorned with canopied niches with statues instead of capitals. The pavement consists entirely of mosaic in marble of different colours. The vaulting is skilfully painted in imitation of open-work in stone.

By the principal inner portal are two huge monolith columns of granite from the quarries of Baveno (see p. 46). The band of brass in the pavement close to the entrance indicates the line of the meridian. By the W. wall of the S. (r.) transept is the \*Monument which Pope Pius IV., uncle of S. Carlo Borromeo, caused to be executed by *Leone Leoni* in 1564, to the memory of his brothers *Giâcomo* and *Gabriele Medici*. The colossal statue in the middle represents the first of these brothers. (Tickets for the roof are obtained here.) The staircase leading to the dome is on the S. side of the S. transept. The chapel of the Offering of Mary (E. wall of S. transept) is adorned with fine Reliefs by *Aug. Buzzi*; adjacent is the Statue of St. Bartholomew by *Marco Agrade*, anatomically remarkable, as the saint is represented flayed. The door of the S. Sacristy (r. in the choir) is remarkable for its richly sculptured decorations in the Gothic style (the treasury here may be inspected, fee 1 fr.; among other valuables it contains silver statues, life-size, of S. Ambrogio and S. Carlo Borromeo and the ring and staff of the latter). A short distance farther is the marble *Monument of Cardinal Marino Carraccioli* (d. 1538), by whom Emp. Charles V. was crowned at Aix-la-Chapelle in 1520. The stained glass in the three vast choir-windows, comprising 350 representations of scriptural subjects, were executed by *Alois* and *Jose Bertini* of Guastalla during the present century; most of them are copies from old pictures. Before the N. Sacristy is reached the visitor passes the *Statue of Pius IV.* in a sitting posture, by *Angelo Siciliano*. The door of this sacristy is also adorned with fine sculptures in marble. By the E. wall of the N. transept is an altar with the Crucifixion in high relief, by *Ant. Prestinari*. In the centre of the N. transept, in front of the altar, is a valuable *Bronze Candelabrum*, decorated with jewels, presented by Giov. Batt. Trivulzio in 1562. At the corner of the N. transept and aisle is an Altar-piece, painted in 1500 by *Fed. Barocci*, representing S. Ambrogio releasing Emp. Theodosius from ecclesiastical penalties. In the adjoining chapel of St. Joseph the Nuptials of Mary, by *F. Zuccheri*. The following chapel contains the old wooden *Crucifix* which S. Carlo Borromeo, barefooted, bore in 1576 when on his missions of mercy during the plague. Beneath the 5th (from

the entrance) window of the N. aisle is a Monument, with relief of the Virgin in the centre, by *Marchesi*; r. and l. the two *Johannes of Monti*. Not far from the N. side door is the *Font*, consisting of a sarcophagus of porphyry beneath a canopy. It was originally the Sarcophagus of S. Dionysius, but was appropriated to its present use by S. Carlo Borromeo. The canopy is by *Pellegrini*. In front of the choir, beneath the dome, is the subterranean *Cappella S. Carlo Borromeo*, sumptuously decorated with gold and precious stones (accessible in summer 5—10, in winter 7—10 a. m.; at other times 1 fr.; for showing the relics of the saint himself 5 fr.).

No one should omit to undertake the ascent of the \*Roof and Tower of the Cathedral. The staircase ascends from the corner of the r. transept; ticket 20 c.; map of town and environs 1½ fr., which will prove more useful than the services of a commissionnaire (½ fr.). The visitor is recommended to ascend at once to the highest gallery of the tower (by 194 steps in the interior and 300 on the exterior of the edifice) and after having surveyed the prospect to descend and examine the details of the architecture of this vast marble structure. A watchman at the summit possesses a good telescope, by means of which the statues, especially the four by Canova, should be inspected. The cathedral is opened at 5 a. m. The earlier the ascent of the tower is undertaken, the greater the probability of a fine view of the Alps.

View. To the extreme l., S.W., Monte Viso, then Mont Cenis (p. 40); farther distant, between these two, the Superga (p. 106) near Turin; Mont Blanc, Great St. Bernard; Monte Rosa, the most conspicuous of all; l. of the latter the prominent Matterhorn; then the Cima di Jazi, Stralhorn and Mischabel; N.W. the Monte Leone by the Simplon (p. 45); the Bernese Alps; N. the summits of the St. Gotthard (p. 52) and Splügen (p. 60), and E. in the distance the peak of the Ortler (p. 68). S. the Certosa of Pavia (p. 187) is visible, farther E. the towers and domes of Pavia itself, in the background the Apennines.

To the S., opposite the cathedral, is situated the *Palazzo Reale* (Pl. 45); on the N. side is the dog and bird market.

The *Piazza del Duomo* forms the central point of the traffic of Milan. It was formerly confined between narrow lanes, but has recently been greatly extended by their removal. Farther improvements are contemplated, with a view to impart a more uniform appearance to the Piazza and render it a more worthy adjunct of the cathedral. The principal work which has been undertaken and completed since the emancipation of Milan from the Austrian yoke is the \**Galleria Vittorio Emanuele*, connecting

the cathedral with the Scala. This is the most extensive and attractive of all the European structures of the description. It was commenced in March, 1865, by the architect *Mengoni* and inaugurated in Sept., 1867. The expenses of the construction amounted to 8 mill. fr. (320,000 l.). Length 220 yds., breadth 16 yds., height 88 ft. The form is that of a Latin cross, with an octagon in the centre, over which rises a cupola 170 ft. in height. The decorations are well-executed and bear testimony to the good taste of the Milanese. It is adorned with 24 statues of celebrated Italians: at the entrance from the Piazza del Duomo, Arnold of Brescia and G. B. Vico; in the octagon r. Cavour, Emanuel Philibert, Vittore Pisano, Gian Galeazzo Visconti; Romagnosi, Pier Capponi, Macchiavelli, Marco Polo; Raphael, Galileo, Dante, Michael Angelo; Volta, Lanzzone, Giov. da Procida, Beccaria; at the r. lateral issue Beno de' Gozzadini and Columbus, at the l. lateral issue Ferruccio and Monti; at the entrance from the Scala, Savonarola and Ugo Foscolo. The frescoes of the upper part of the octagon represent the four quarters of the globe; on the entrance arches are Science, Industry, Art and Agriculture. The gallery, which is occupied by the most attractive shops, is lighted in the evening by 2000 gas-jets.

In the Piazza della Scala, where the theatre of that name is situated, it is intended to erect a monument to Leonardo da Vinci, the pedestal of which will be adorned with statues of his four pupils Salaino, Boltraffio, Marco da Oggione and Cesare da Sesto. Leonardo (1452–1519) of Florence was the founder of the Lombard school of painting and the most illustrious master of whom the Milanese can boast.

**\*S. Ambrogio** (Pl. 2), situated in the distant W. quarter of the city, founded by St. Ambrose in the 4th cent. on the ruins of a temple of Bacchus, dates in its present form from the 12th cent. The style is Romanesque, but the effect is greatly marred by the pointed vaulting. In front of the church is a fine oblong forecourt or Quadriporticus of the 9th cent., surrounded by arcades containing ancient tombstones, inscriptions and half-obliterated frescoes. The gates of this church are said to be those St. Ambrose closed against the Emp. Theodosius after the cruel massacre of Thessalonica; a portrait of the saint is on the l. side of the principal entrance. The 2nd chapel on the r. is decorated with frescoes by *Gaudenzio Ferrari*, representing the Bearing of the Cross, the Mourning of

the Virgin and the Descent from the Cross. The 4th chapel on the r., the Cappella delle Dame, contains a kneeling \*statue of St. Marcellina, by *Pacetti*. In the 7th chapel a Madonna with St. John and Jerome, by *Luini*. Beneath the pulpit is an early Christian sarcophagus of the 6th cent., said to be that of Stilicho. The Baldacchino over the high altar is borne by four columns of porphyry; in front of it is the tombstone of Emp. Lewis II. (d. 875). The choir contains an ancient episcopal throne. By the high altar is an \**Ecce Homo*, painted al fresco by *Luini* and preserved under glass. In the Tribuna \*mosaics of the 9th cent., earlier than those at St. Mark's in Venice: Christ in the centre, at the sides the history of Ambrose. — At the entrance to the crypt Christ among the scribes, a fresco by *Borgognone*. The crypt contains the tombs of SS. Ambrose, Protasius and Gervasius. The church is at present undergoing restoration. The Lombard kings and German emperors formerly caused themselves to be crowned here with the iron crown, which since the time of Frederick Barbarossa has been preserved at Monza (p. 155).

**S. Alessandro** (Pl. 1), the most sumptuously decorated church in Milan, was erected 1602. The high altar is richly adorned with precious stones, but destitute of works of art.

**S. Carlo Borromeo** (Pl. 12), in the Corso Vittorio Emanuele, is a rotunda in the style of the Pantheon at Rome, 150 ft. in height, consecrated 1847. It contains two groups in marble by *Marchesi* and modern stained glass by *Jose Bertini* (the finest r. of the entrance: S. Carlo Borromeo among those sick of the plague).

The church of \***S. Lorenzo** (Pl. 29) is the most ancient structure in Milan; the interior is supposed to have appertained to a temple erected by the Emp. Maximianus. Although frequently altered at subsequent periods, it is still an object of great interest to architects. It is an octagon surmounted by a dome. On the four principal sides are semi-circular apses in two stories, each supported by four columns. The whole is characterized by simple dignity. R. of the church is the *Chapel of St. Aquilinus*, containing very ancient mosaics and the sarcophagus of the founder, the Gothic king Ataulph (d. 416). The extensive \**Colonnade* in the same street (Corso di Porta Ticinese) also appertained originally to the same ancient structure.

**\*S. Maria delle Grazie** (Pl. 32), near the W. gate (*Porta Magenta*), an abbey-church of the 15th cent., was partially erected by *Bramante* (choir, transept and dome). The 4th chapel on the r. contains frescoes by *Gaudenzio Ferrari* (Crucifixion, Christ crowned with thorns, Christ scourged), and an altar-piece (Descent from the Cross) by *Caravaggio*. In the 6th chapel frescoes by *Fiorenzo*. R. by the organ a *Madonna* by *Luini*. In the sacristy two frescoes by *Luini*. St. John, altar-piece by *Oggione*. The celebrated **\*Last Supper** by *Leonardo da Vinci* is painted in oils on the wall of the refectory of the former monastery (now a cavalry-barack); i., adjoining the church, is the entrance, within which the visitor turns r., then l. in the cloisters (fee 50 c.). This great work is unfortunately in a bad state of preservation. A fresco by *Donato Montorfano* (Crucifixion) of 1495, opposite the Last Supper is in a much better condition.

**S. Maria di S. Celso** (Pl. 14), near the *Porta Lodovica*, also erected by *Bramante*, contains a Baptism of Christ (behind the high altar) by *Gaudenzio Ferrari*, a *Madonna* adoring the Child, surrounded by John the Baptist, St. Rochus and the founders of the picture, by *Borgognone* (1st chapel l.) etc. Adjacent to this church is *S. Celso*, a Romanesque structure, but partially removed in 1826.

**S. Maurizio** (Pl. 38), or *Monastero Maggiore*, a small church in the Corso di Porta Vercellina, contains \*frescoes by *Luini* in the nave and choir (the best are the two adjoining the high altar).

Opposite to this church is the **Palace of Duke Litta**, containing a collection of valuable pictures, of which the following are among the finest: *Parmeggianino*, *Venus and Cupid*; *Correggio*, *Marsyas*; *Luini*, *Christ*; *Giulio Romano*, *Susanna*; *Salvator Rosa*, *Battle-pieces*; *Tempesta*, *Landscapes*; frescoes by *Luini*. Visitors have, however, been excluded since the death of the proprietor in 1866, and the collection will probably be sold.

Of the palaces of Milan, the following deserve special mention: **Palazzo Marino**, now *Municipio*, a colossal structure adjoining the *Scala*; **Palazzo Ciani** (Corso Venezia, 59—61) an edifice in terra cotta, completed in 1861, adorned with heads of Victor Emmanuel, Garibaldi, Napoleon etc. **Palazzo Saporiti**, with façade adorned with columns and statues.

The **\*Brera** (Pl. 9) or *Palazzo delle Scienze ed Arti*, accessible daily in summer 9—4. in winter 9—3, on Sundays 12—4 o'clock, formerly a *Jesuits' College*, contains the *Picture Gallery* and *Library of the Academy* (170,000 vols., about 1000 MSS.) and a collection of *Casts* from the antique. The court contains statues in marble of the political economist Count *Pietro Verri*, the architect Marchese *Luigi Cagnola* (d. 1833), *Tommaso Grossi*, the mathematicians *Gabrio Piola* and *Fra Bonaventura Cavalieri* (d. 1647), and of *Carlo Ottavio Castiglione*; in the centre of the court a bronze statue of Napoleon I., as a Roman emperor, with a long staff in his left hand and in the right a small statue of Victory, by *Canova*, considered one of his finest works. By the staircase, to the l., the statue of the celebrated jurist *Beccaria* (d. 1794), who in his treatise "*dei delitti e delle pene*" was the first to call in question the justice of capital punishment. On the wall of a back-staircase to the library is the Marriage of Cana, a fresco by *Calisto Piazza da Lodi*. The **\*Picture Gallery** (*Pinacoteca*) in 13 rooms, contains upwards of 400 oil paintings and admirable frescoes which have been carefully detached from old monastery-walls. Each picture is furnished with the name of the painter.

1st and 2nd Ante-Chambers: Frescoes by *Luini*, *Ferrari*, *Bramantino* and *Marco d'Oggione*. *Luini*: 20. and 31. Angels; 33. Nativity; 34. Interment of St. Catharine; \*36. Madonna with St. Antony and St. Barbara; 50. *Gaudenzio Ferrari*, Adoration of the Magi. — Oil-paintings. 1st Saloon: 6. *Titian*, St. Jerome; 10. *Van Dyck*, Madonna and St. Antony of Padua; 18. *Domenichino*, Madonna with saints and angels; 26. *Paris Bordone*, Baptism of Christ; 36. *Dan. Crespi*, Bearing of the Cross; 47. *Tintoretto*, Pietà. — 2nd S. (l.): 45. *Garofalo*, Mourning for the dead Saviour; 56. *Moretto*, Madonna among clouds with three saints; \*58. *Timoteo Vite da Urbino*, Annunciation; 60. *Palma Vecchio*, Adoration of the Magi; 61. *Paolo Veronese*, Marriage of Cana; 71. *P. Veronese*, St. Cornelius, the pope and other saints. — 3rd S.: \*90. *Gentile Bellini*, Preaching of St. Mark; 105. *Mantegna*, Saints; 112. *Paolo Veronese*, Christ with the Pharisees; 117. *Martino da Udine*, St. Ursula and her virgin followers; 118. *Garofalo*, Crucifixion. — 4th S.: 142. *Franc. Francia*, Annunciation; 144. *Vittore Carpaccio*, St. Stephen and scribes; *Lotto*, three admirable portraits; 188. *Gior. Bellini*, Pietas. — 5th S.: nothing of importance. — 6th S.: \*\*230. *Raphael's* far-famed Sposalizio (Marriage of the Virgin), an early work of the master, and strongly resembling the Sposalizio of Perugino, now at Caen; 251. *Rembrandt*, Portrait; 184. *Cesare da Sesto*, Madonna; 247. *Luini*, Madonna; 416. Drawing of the head of Christ for Leonardo da Vinci's Last Supper (p. 150), preserved under glass; 254. *Velasquez*, Sleeping monk; \*214. *Guercino*, Abraham and Hagar. — 8th S.: 237. *Guido Reni*,

Peter and Paul; 226. *Mantegna*, Body of Christ, drawing under glass. — 9th S.: \*136. *Van Dyck*, Female Portrait; \*279. *Sassoferrato*, Madonna and Child; 257. *Bonifazio*, Moses and Pharaoh's daughter. — 10th S.: 280. *Luca Giordano*, Madonna and Saints; 429. *Guido Reni*, Madonna (a copy); 290. *Federigo Barocci*, Martyrdom of St. Vitus; 294. *Pietro da Cortona*, Madonna with saints; 332. *Salvator Rosa*, Landscape and hermits. — 11th S.: 342. *Marco da Oggione*, St. Michael and Lucifer; 343. *Gaudenzio Ferrari*, Martyrdom of St. Catharine; 354. *Crespi*, Presentation in the Temple; 355. *Enea Salmeggia*, surnamed *Talpino*, Madonna with saints; 370. *Borgognone*, Assumption. — 12th S.: Modern pictures.

The ground-floor contains the recently opened Museo Archeologico (10—3 daily, 50 c.; Sundays 12—4 gratis), containing a collection of ancient and mediæval sculptures and inscriptions. In the centre the \*monument of Barnabo Visconti (dethroned in 1385 by his nephew Gian Galeazzo), the sarcophagus adorned with reliefs, in front the 4 Evangelists, at the back the Coronation of Mary, at the sides Crucifixion and Entombment; above is the equestrian statue of the prince, with traces of gilding. Recumbent statue of Gaston de Foix (d. 1512, see p. 193), by *Agostino Busti*, surnamed *Il Bambaja*. Marble door attributed to *Michelozzo*. — An annual exhibition of art also takes place here, generally in September.

The celebrated **Biblioteca Ambrosiana** (Pl. 7.), open 10—3 o'clock (fee to the library-attendant 1 fr., to the custodian of the pictures 1 fr.; picture-gallery, or *Pinacoteca*, open to the public on Wednesdays 10—2½, entrance from the reading-room), contains 60,000 vols. and 15,000 MSS. and palimpsests, or *codices rescripti*, some of them very valuable. The library was founded in 1609 by the archbishop Cardinal Fred. Borromeo, to whom a statue was erected in front of the building in 1865.

Codice Atlantico, i. e. original drawings and MSS. of *Leonardo da Vinci*; Virgil with marginal notes by *Petrarch*; a number of miniatures; letters of S. Carlo Borromeo, Tasso, Galileo, Liguori etc. Then, Christ crowned with thorns, al fresco, *Bernardino Luini*; Cupid in marble, *R. Schadow*; several reliefs and bust of Byron by *Thorwaldsen*; mosaics, coins, old woodcuts and drawings by celebrated masters. On the walls above about 60 oil-paintings: *Guido Reni*, Christ on the Cross; *Titian*, Adoration of the Magi; old copy of *Leonardo da Vinci*'s Last Supper; Spinning girl, marble statue by *Schadow*; Eve, *Barocci*; *Raphael*'s cartoon for his School of Athens and the cartoon for the battle of Constantine, a fragment; Beatrice d'Este, by *Leonardo da Vinci*, also drawings by him; three studies for *Michael Angelo*'s Last Judgment; cartoon for a Spozalizio (see p. 151) by *Gaudenzio Ferrari*; *Luca d'Olanda* (*Lucas of Leyden*), Adoration of the Magi; *Raph. Mengs*, Portrait of Pope Clement XIII.; models of obelisks and Trajan's Column at Rome. In the court Rom. inscriptions. — Fine stained glass by *Jose Bertini* (p. 149).

The **Ospedale Maggiore** (Pl. 41), a vast and remarkably fine brick structure, commenced 1457, contains no fewer than 9 courts.

The principal court is extensive and surrounded by arcades. The entire edifice is covered externally with terra cotta, in a style frequently observed in other Milanese buildings.

The **Castle**, once a residence of the Visconti and Sforza, the fortifications of which have recently been strengthened, is now a barrack. By the spacious exercising-ground, or *Piazza d'Armi*, behind the castle, is the **Arena** (see  $\frac{1}{2}$  fr.), a species of circus for races etc. founded by Napoleon I. The grass-seats are capable of accommodating 30,000 persons.

Opposite the castle, on the N.W. side of the *Piazza d'Armi*, is the **\*Arco della Pace** (Pl. 4), or *Arco di Sempione*, a triumphal arch in the Roman style, founded in 1804 by Napoleon as a termination to the Simplon route, completed by the Emp. Francis in 1830, the destination and decoration having been altered (ascended by means of 107 steps). The former inscriptions in honour of Emp. Francis have been superseded by others commemorating the emancipation of Italy in 1859. This lofty gateway, with three passages, consisting entirely of blocks of white marble, was erected by *L. Cagnola* (p. 151) and is adorned with numerous reliefs and statues.

On the platform is the goddess of Peace in a chariot with 6 horses, at the four corners *Victoriæ* on horseback. Side towards the town: by the inscription, on the r and l., the river-gods of the Po and Ticino. L. beneath the great cornice, the entrance of Emp. Francis into Milan in 1825, above it the battle of Kulm, below it the surrender of Dresden. R. the foundation of the Lombard and Venetian kingdom, above it the passage of the Rhine, below it the taking of Lyons, all by *Pompeo Marchesi*. Beneath the great arch the foundation of the "Holy Alliance" in two reliefs. On the W. side the battle of Arcis-sur-Aube, E. the victory of Lyons, by *Marchesi*. Side towards the country: river-gods of the Tagliamento and Adige, by *Marchesi*. Beneath the cornice on the l. the Congress of Vienna, institution of the order of the Iron Crown, taking of Paris; r. peace of Paris, entry of the Allies into Paris, entry of General Neipperg into Milan in 1814.

The **Giardino Pubblico** (Pl. 24) is a favourite promenade, near the *Porta Venezia*, especially frequented on Sunday afternoons. The *Corso*, or promenade of the fashionable world, is 6—7 p. m. in the *Corso Vittorio Emanuele* and outside the *Porta Venezia*.

These grounds have been enlarged by the addition of the *New Giardino Pubblico*, by the *Porta Nuova*, in commemoration of the liberation of Italy from the Austrian yoke, and now ex-



tend from the Porta Venezia to the Porta Nuova. They consist of fine avenues, artificial sheets of water and even a small deer-park. On a small island is a marble statue to *Carlo Porta*, "poeta Milanese". In front of the entrance to the new garden rises the *Statue of Cavour* in bronze, on a lofty pedestal of granite, in front Clio entering his name on her tablets, at the back the date 1865. Several other statues also adorn the gardens.

By these grounds rises the **Museo Civico**, opened in 1863 (admission on Tuesd., Wed. and Sat. 11—3 o'clock, 50 c.; on Thursd. gratis), containing natural history collections: on the 1st floor palæontology and ethnography (also a phrenological collection of skulls), on the 2nd floor zoology. At the entrance are busts of former directors.

## 20. From Milan to Como. Lake of Como.

*Comp. Map p. 158.*

**Railway** (station outside the *Porta Nuova*) in 1½ hr. to *Camerlata*; fares 5 fr. 45, 4 fr., 2 fr. 85 c. Thence omnibus to *Como* and the steamboat in 25 min., 50 c. Tickets for the omnibus and steamboat may be purchased at the Milan station; separate luggage-tickets are issued for the railway and omnibus; that for the former must be given up at *Camerlata*, otherwise the luggage will be detained there.

**Steamboat** 3 times daily from *Como* to *Colico* in 3½ hrs.; to *Lecco* every Saturday at 6 a. m., holidays excepted. Fares from *Como* to *Colico* 4 fr. or 2 fr. 10 c., from *Como* to *Cadenabbia* or *Bellaggio* 2 fr. 55 or 1 fr. 40 c. Stations on the **W. Bank**: *Moltrasio*, *Carate*, *Laglio*, *Torriggia*, *Argegno*, *Campo*, *Lenno*, *Cadenabbia* (pier), *Menaggio* (pier), *Rezzonico*, *Cremia*, *Dongo*, *Gravedona*, *Domaso*; on the **E. Bank**: *Torno*, *Nesso*, *Bellaggio* (pier), *Varenna*, *Bellano*, *Dervio*, *Colico* (pier); tickets (gratis) for the ferry-boats attached to the steamboat tickets (the boatmen however expect a trifling gratuity). Between *Cadenabbia*, or *Menaggio*, and *Bellaggio*, the steamboat is the cheapest mode of conveyance, especially for single travellers. Those who embark at intermediate stations between *Como* and *Colico* must provide themselves with a ticket at the pier; otherwise they are liable to be charged for the whole distance from *Como* or *Colico*.

**Boats**, 1 fr. for the boat, 1 fr. each rower per hr. (at *Cadenabbia* they charge "per una escursione", however brief its duration, with 1 rower 2, with 2 rowers 4 fr.) A third rower is generally anxious to join the party: he may be got rid of by the words "*basta due*" (two are enough). Travellers should observe the time of starting, and pay according to the preceding tariff, an acquaintance with which is the best protection against extortion. Should an attempt be made, the words "*C'è la tassa*", "that is the fare!" will probably frustrate it. An additional fee of ½—1 fr. amply suffices. In case of dispute reference to the innkeepers is of little avail,

there being a community of interest between them and the boatmen. Those who wish to ascertain beforehand what they will have to pay, should put the following question: *Quanto volete per una corsa d'un ora (di due ore)? Siamo due (tre, quattro) persone. E troppo, vi darò un franco (due franchi etc.)*

**Plan of Excursion.** Those who wish to visit the Lakes of Como and Lugano (p. 168) and Lago Maggiore (p. 174) without loss of time, should pursue the following route, starting from Milan: train at 10.50 a. m. in 2 hrs. to Como; at Como inspect the Cathedral (interior), the Town-hall (exterior) and Volta's monument; proceed by steamboat in the evening in 1½ hr. to Cadenabbia or Bellaggio, spending the night there. Next morning visit Villa Carlotta, Villa Serbelloni and Villa Melzi; by steamboat in ¼ hr., or by rowing-boat, to Menaggio; thence by omnibus at 11 a. m. (fare 2½ fr.) in 2 hrs. to Porlezza, in time for the steamboat which starts for Lugano at 1.15 p. m. (Sund. and Tuesd. excepted), arriving in 1 hr. (2 fr. or 1 fr.), early enough to leave time for the ascent of Monte S. Salvatore. From Lugano Diligence to Luino at 9 a. m. in 2¾ hrs., steamboat from Luino in 1½ hr. to the Borromean Islands, thence in 1 hr. to Arona. The above information is obtained from the time-tables of last summer.

The railway traverses the fertile plain, luxuriantly clothed with vineyards, mulberry-plantations and fields of maize and intersected by innumerable canals and cuttings for purposes of irrigation. First stat. *Sesto*.

**Monza** (\**Palazzo Reale*; *Angelo*; *Falcone*; \**Albergo del Castello*) is a town with 22,106 inhab. The *Cathedral*, founded by the Lombard queen Theodolinda (the present structure of the 14th cent.) contains several objects of interest.

In the N. aisle the sarcophagus of Queen Theodolinda; in the E. transept reliefs of the 13th cent., supposed to represent the coronation of Emp. Otho III., or that of Henry III. — In a casket forming the centre of a richly decorated cross over the altar, r. of the choir, is preserved the celebrated Iron Crown, with which 34 Lombard kings were crowned. The last coronations for which this venerable relic was employed were those of Emp. Charles V., of Napoleon in 1805 and of Emp. Ferdinand I. in 1838. It consists of a broad hoop of gold adorned with precious stones, round the interior of which is a thin strip of iron, said to have been made from a nail of the true Cross brought by the empress Helena from Palestine. In 1859 it was carried off by the Austrians, but after the peace of 1866 was restored to its former repository. — The Treasury contains several objects of historical interest: a hen with 7 chickens in gold, representing Lombardy and its 7 provinces, executed by order of Queen Theodolinda; the queen's crown, fan and comb; two silver loaves, presented by Napoleon I. after his coronation; the cross which was placed on the breast of the Lombard kings at the moment of their coronation; goblet of Berengarius; diptychs (ivory tablets with reliefs) etc.; then, in a cabinet outside the treasury, the mummy of one of the Visconti, who

died in 1413. The treasury is shown for a fee of 1 fr. for 1—2 pers.; it also contains a model of the iron crown.

The *Broletto*, or town-hall, of the 13th cent., with round arched windows and tower, is believed to be part of a palace of the Emp. Frederick I. and the Lombard kings. The royal *Summer Palace* near Monza is a large building with an extensive and beautiful park, traversed by the Lambro. The church of the *Madonna di Tirano* contains frescoes by Luini, Gaudenzio Ferrari and Cesare da Sesto.

From Monza by Lecco to Colico omnibus twice daily (tickets obtained in Milan at the Agenzia of *Tagliabue*, Corsia del Duomo 987. Also diligences from Lecco to Colico in 5 hrs.). 3 M. *Carsaniga* is reached. On the picturesque hills of the (l.) *Brianza* (see below) many villas of the wealthy Milanese are situated. At the point where the *Adda* issues from the lake of Lecco is an old bridge of the 14th cent. (p. 164). 14 M. *Lecco* (*Albergo d'Italia*; *Angelo*; *Leone d'Oro*) is an industrial town with 8000 inhab., possessing silk, cotton and iron manufactories, situated at the S. extremity of the E. arm of the Lake of Como, and admirably described in Manzoni's "*Promessi Sposi*." Pleasant walks to the height of *Castello* and the pilgrimage-church on the *Barro* (view of the *Brianza*). Railway from Lecco to Bergamo see p. 191. The bank of the lake on which Lecco lies is very precipitous; the high road which skirts it is partly supported by masonry and partly carried through long tunnels and galleries. Admirable views of the lake, especially near *Varenna*. Then *Bellano*, *Dervio* and *Colico*, see pp. 165, 166.

The hilly tract which comes in view farther on, r. of the railway, is the fertile *Brianza* (see below), with its numerous country-residences.

By the *Brianza* to *Bellaggio* on the Lake of Como (p. 161), a very attractive route for pedestrians, especially for those who have already traversed the lake and are desirous to become acquainted with the inland scenery: from Milan to *Seregno* (p. 157) by railway in 3¼ hr., omnibus or carriage to *Canzo* in 3 hrs., thence to *Bellaggio* a walk of 5 hrs.

At the station of *Seregno* carriages are generally in waiting to convey passengers to *Canzo*, fare 5—7 fr., but exorbitant demands are frequently made ("*Quanto volete per Canzo? — E troppo! Darò cinque, sei, sette franchi*"). An omnibus (3 fr.) runs in the morning daily, except Sundays, from *Canzo* to *Seregno*, returning in the evening; the traveller therefore who avails himself of this conveyance must pass the night at *Canzo*, in which case he will be enabled to start on his walk early on the following morning. A carriage road leads from *Canzo* to *Bellaggio*, but the country is very hilly, and walking is pleasanter and hardly less expeditious than driving.

The road from *Seregno* to *Canzo* intersects a portion (the W. side) of the *Brianza*, an undulating, grassy, partially wooded and extremely fertile tract, 12 M. in length, 6 M. in breadth, extending between the *Lambro* and the *Adda*, and stretching N.E. to the vicinity of *Lecco* (p. 164). At *Inverigo*, about one-third of the way, rises the \**Rotunda*, a handsome and conspicuous

country-residence with small park and admirably kept garden, the property of the Marchese Cagnola, situated on an eminence in the midst of vines, mulberry and other fruit-trees, and commanding an extensive prospect over the Brianza.

Where this road crosses that from Lecco to Como, near *Erba* (p. 159), several small lakes are situated, W. the *Lago d'Alserio*, E. the *Lago di Pusiano*. The road now enters a more mountainous district and the scenery becomes more attractive. *Castino*, possessing considerable silk-factories (*filatorie*), rises picturesquely on the slope of the hill. The road follows the course of the small river *Lambro*.

**Canzo** (\**Croce di Malta*, the first house on the l. An agreeable liqueur, called *Vespetro*, is manufactured at Canzo), almost contiguous to *Asso*, 25 min. beyond. At the entrance of *Asso* is a very extensive silk manufactory (*Casa Versa*).

The road now gradually ascends for a considerable distance in the picturesque valley of the *Lambro*, the Vall' *Assina* (see above), the slopes of which are well wooded; it passes through several villages, ( $\frac{3}{4}$  hr.) *Lasnigo*, ( $\frac{3}{4}$  hr.) *Barni* and *Magreglio*, where the ascent becomes more rapid; first view of both arms of the Lake of Como from the eminence near the (25 min.) *Chapel*.

Delightful \*survey of the entire W. arm to Lecco and far beyond, from the rear of the first church of (25 min.) *Civenna*, with its graceful tower. The road now runs for  $\frac{3}{4}$  hr. along the shady ridge of the mountain which extends into the lake at *Bellaggio*; beyond the chapel the following striking views are obtained: the W. arm of the lake (of Como), the *Tremezzina* with the *Villa Carlotta* and *Cadenabbia* (p. 262), the E. arm (Lake of Lecco), a large portion of the road along the E. shore resting on masonry and embankments, the entire lake from the promontory of *Bellaggio* to *Domaso* (p. 166), and the rising ground with the *Serbelloni* park (p. 162).

The road winds downwards for about 1 hr., passing the *Villa Giulia* (p. 162) on the r., and 10 min. before *Bellaggio* is reached, the churchyard of that place, containing the monument of the painter *Carlo Bellosio*, several of whose pictures are to be seen at *Bellaggio*. From *Civenna* to the hotels at *Bellaggio* on the lake (p. 161) 2 hrs. walk.

Farther on, beyond stat. *Seregno*, the long, indented *Monte Resegone* rises on the r. Stat. *Camnago*, then a small tunnel, and stat. *Cucciago*. Above **Camerlata** (*Albergo della Stazione*), a good *trattoria*, opposite the post-office, near the station) rises the lofty old tower of the *Castello Baradello*, once frequently occupied by Frederick Barbarossa. The harbour of Como is  $1\frac{1}{2}$  M. from the station at *Camerlata*; omnibus thither in 20 min. (50 c.).

**Como** (662 ft.) (*Angelo*; \**Italia*, R. from  $1\frac{1}{2}$ , L.  $\frac{1}{2}$ , B. 1, D. 3, A.  $\frac{1}{2}$  fr; both on the harbour, with cafés and restaurants; in the vicinity a bath-establishment; \**Magasino di Gastronomia di Frasconi*, a restaurant in the Italian style, near the harbour, at the W. end of the gallery. *Corona*, outside the *Porta Milanese*),

with 20,614 inhab., birthplace of the younger Pliny and of the experimental philosopher Volta (d. 1826; his statue by P. Marchesi is on the W. side of the town near the harbour), is situated at the S. extremity of the S.W. arm of the Lake of Como, enclosed by an amphitheatre of mountains.

The \**Cathedral*, commenced 1396, completed 1521, constructed entirely of marble, is one of the best in N. Italy. Over the portal reliefs (adoration of the Magi) and statuettes (Mary with S. Abbondio, St. Protus etc.). At the sides of the principal entrance are statues of the elder and the younger Pliny, erected 1498. The gaudy vaulting, restored in 1838 at an expense of 600,000 fr., mars the effect of the interior, the proportions of which are imposing and resemble those of the Certosa near Pavia (p. 187). The windows of the portal contain fine modern stained glass, representing the history of S. Abbondio. In the interior, to the l., are the busts of Pope Innocent XI. (Odescalchi) and the bishop of Como, Carlo Ravelli; dates 1852 and 1856. In the choir the Apostles by P. Marchesi. The sacristy contains pictures by Guido Reni, Paolo Veronese etc. Over the altar of S. Abbondio the Adoration of the Magi, by Bernardino Luini, and the Flight into Egypt by Gaudenzio Ferrari; over the opposite altar of S. Giuseppe the Nuptials of Mary by G. Ferrari, bearing some resemblance to Raphael's Sposalizio (in the Brera at Milan, p. 151), and the Nativity, by B. Luini; over the altar of St. Jerome a \**Madonna* by B. Luini; St. John, a statue by P. Marchesi, with basrelief, his last work. The altar of the Mater Dolorosa is adorned with an Entombment by Tommaso Rodari (1498). The Altare del Crocefisso of 1498 possesses a fine statue of St. Sebastian.

Adjoining the church is the *Town Hall* (*Broletto*), completed in 1215, constructed of alternate courses of different-coloured stones. Behind the cathedral is the handsome *Theatre*, erected 1813. The old church of S. Fedele, of the 10th cent., is in a remote part of the town. Extensive silk and weaving factories.

On the promenade outside the town is the church *Del Crocefisso*, richly decorated with marble and gold, of the 17th cent.; beyond it, to the l., on the slope of the mountain about 1 M. from the town, is the fine old *Basilica S. Abbondio* of the 11th cent.; iron foundries in the vicinity.

Diligence from Camerlata to Varese (p. 167) on the arrival of the trains from Milan; also to *Laveno* (p. 176) on the Lago Maggiore, by Varese, in 5 hrs., on the arrival of the first train. Omnibus to Varese in the afternoon, fare 2 fr., but 3½ fr. are generally demanded. From the Corona (p. 157) omnibus (2 fr. 10 c.) to *Capolago* (p. 168) in connection with the steamboat to Lugano. In the morning and evening Swiss diligence (from the stat. at Camerlata) to *Lugano* (p. 169) in 3½ hrs., *Bellinzona* (p. 55) in 7½ hrs., *Lucerne* (over the St. Gotthard, R. 4) in 25½ hrs., *Coire* (over the Bernardino, R. 6) in 24½ hrs. (in the morning only); see p. 144.

From Como to Lecco by Erba, diligence daily in 3 hrs. (steamer see p. 154). Como is quitted by the Porta Milanese. The road gradually ascends the hills to the E. The view of the Lake of Como is concealed by the beautifully wooded *Monte S. Maurizio*; to the S. a survey is obtained of the district towards Milan and the Brianza (see p. 158). The church of *Cannago*, a village situated N. of the road, contains the tomb of Volta (p. 158). Farther on, S. of the road is the sharp ridge of *Montorfano* near a small lake. Near *Cassano* is a curious leaning campanile. Beyond *Albesio* a view is disclosed of the plain of Erba (*Pian d'Erba*) and the lakes of Alserio, Pusiano and Annone, above which the *Corni di Canzo* (4230 ft.) and the *Resegone di Lecco* (5778 ft.) rise on the E.

Near (10½ M.) *Erba* (955 ft.) (*Inn*), a small town in a luxuriantly fertile district, are several handsome villas; the *Villa Amalia* on the W. side commands a charming view of the Brianza. Near *Incino*, with its lofty Lombard campanile, once stood the *Forum Licini* of the Romans, mentioned by Pliny together with Como and Bergamo.

Before the road crosses the *Lambro*, which is here conducted by an artificial channel to the Lago di Pusiano, the road to stat. Seregno (p. 157) diverges to the r., that to Bellaggio to the l. (see p. 161). *Penzano* on the N. bank of the *Lago di Pusiano* is next reached, then *Pusiano* itself. Beautiful glimpse N. of the *Vall' Assina* (p. 156) and of the Corni di Canzo, S. of the Brianza. Near *Civate* is the double *Lago d'Annone* (E. rises the *Resegone di Lecco*), connected by the *Ritorto* which the road follows, with the Lake of Lecco. The latter is reached at *Malgrate*, on the W. bank, with numerous silk-factories. Opposite to it lies *Lecco* (p. 156). — From Lecco to *Colico*, following the abrupt E. bank of the lake, diligence in 5 hrs., see p. 164.

**The Lake of Como** (656 ft.; greatest depth 1810 ft.), Ital. *Lago di Como* or *Il Lario*, the *Lacus Larius* of the Romans, extolled by Virgil (*Georg. II. 159*), is in the estimation of many the most beautiful of the lakes of N. Italy.

Numerous bright villas of the Milanese aristocracy, surrounded by luxuriant gardens and vineyards, are scattered along the banks of the lake. In the forests above, the brilliant green of the chestnut and walnut contrasts strongly with the greyish tints of the olive, which to the unaccustomed eye bears a strong resemblance to the willow. The mountains rise to a height of 7000 ft. The scenery of the lake, as seen from the deck of the steamboat, though on a far grander scale, faintly resembles the Rhine, the banks on both sides being perfectly distinguished

by the traveller. The lake is altogether about 36 M. long; its greatest width is scarcely 3 M. At Bellagio (p. 161) the lake separates into two branches, termed respectively the Lakes of Como and Lecco. The Adda enters at the upper extremity and makes its egress near Lecco. The W. arm, or Lake of Como, has no outlet. — The population of the banks of the lake is of an industrial character; the production and manufacture of silk is their principal employment. — The *Lacus Larius* derives a classic interest from its connection with the two Plinies, the younger of whom was a native of Como, whilst the elder prosecuted his philosophical researches in the surrounding district. — The lake abounds in fish; trout of 20 lbs. weight are not unfrequently captured. The “Agoni” are a small, but palatable variety.

The prospect from the quay at Como is limited, but as soon as the steamer has passed the first promontory on the E. the entire beauty of the lake is disclosed to the view.

### Lake of Como.

#### Western Bank.

*Villa Raimondi*, formerly *Odescalchi*, the most extensive on the lake, is situated at *Borgo Vico*, the N.W. suburb of Como. *Villa d’Este* was long the residence of Queen Caroline, the unfortunate consort (d. 1821) of George IV. of England; *Villa Pizzo* was formerly the property of Archduke Rainer (d. 1853).

*Villa Passalacqua* resembles a manufactory with numerous windows.

Near *Moltrasio* is a picturesque waterfall. In the background rises the

*Monte Bisbino* (4116 ft.). — *Villa Colobiano*, a green and red structure. The lofty pyramid, with the inscription “Joseph Frank” and a medallion, was erected by a professor of Pavia of that name (d. 1851), grandson of the celebrated physician

#### Eastern Bank.

*Villa Trubetskoi*, a cottage in an angle near the rock, belongs to a Russian prince of that name; *Villa Bocarmé*, a castellated edifice, was erected by the well-known Belgian countess of that name; *Villa Taglioni*, with a Swiss cottage, formerly the property of the celebrated danseuse, now belongs to her son-in-law Prince Trubetskoi; *Villa Pasta* was the residence of the celebrated singer (d. 1865); *Villa Taverna*, formerly *Faroni*.

**Torno** is surrounded by villas.

*Villa Pliniana* at the end of the bay, at the entrance of a narrow gorge, a gloomy red edifice, erected in 1570 by Count Anguissola, one of the four conspirators who assassinated Duke Farnese at Piacenza, now











## Western Bank.

*Peter Frank* of Vienna. The professor left the sum of 25,000 fr. for this purpose, from which it may be inferred that he did little else to merit the remembrance of posterity. — *Laglio*, with the *Villa Gaggi*, now *Antongina*.

*Villa Galbiati*, completed 1855, is gaudily painted on the exterior; then *Torrighia* and *Brienno* with numerous laurels.

*Argegno* lies at the mouth of the *Intelvi Valley*, the capital of which, *S. Fedele*, is reached by a carriage-road hence.

*Sala*, with the small island of *S. Giovanni*, or *Comacina*, frequently mentioned in the annals of mediæval warfare, once fortified and now occupied by a small church. *Monte Legnone* and *Monte Legnoncino* (p. 165) rise conspicuously on the N.E.

*Campo* lies in a bay formed by the promontory of *Lavedo*, which here projects far into the lake. On its extremity glitters the *Villa Balbianello*, with a colonnade, the property of Count *Arcomati*.

*Tremezzo* (Albergo *Bazzoni*) is almost contiguous to *Cadenabbia*; between them the *Villa Carlotta* is situated. This district, termed the *Tremezzina*, is not inaptly called the garden of *Lombardy*.

Bædeker. Italv I.

## Eastern Bank.

the property of the princess *Belgiojoso*, whose name figured conspicuously in the disturbances of 1848. It derives its name of *Pliniana* from a neighbouring spring which daily changes its level, a peculiarity mentioned by *Pliny*. Extracts from his works (*Epist. IV. 30, Hist. Nat. II. 206*) are inscribed on the walls of the court.

*Quarsano* and *Careno*.

*Nesso* at the base of the *Piano del Tivano* (3566 ft.), *Nesso Sopra* and *Nesso Sotto*, the latter with a lofty waterfall (often dry in summer), in a rocky gorge.

*Lezzeno* lies near the deepest of the lake.

**Bellaggio** (665 ft.) (\**Grande Bretagne*, \**Genazzini*, both beautifully situated on the lake; R. 2½, D. 3½ fr., pension 7 fr.; *Hôtel Grand*), Ital. style, also on the lake. Boat to *Cadenabbia* 3, *Menaggio* 4, *Melzi* and *Carlotta* 4 fr., Steamboat preferable, at the W.

## Western Bank.

**Cadenabbia** (*cà de navia*, ship-houses) (\*Bellevue, R. 2, D. 4, pension 7 fr.; \*Belle Ile, moderate; Ville de Milan, formerly Pension Majolica, 5 fr.), halfway between Como and Colico. In a garden sloping down to the lake, in the midst of lemon and citron trees, stands the celebrated \***Villa Carlotta** (formerly *Sommariva*), purchased by the Princess Albert of Prussia in 1843 for 550,000 fr., now the property of her son-in-law, the Duke of Sachsen-Meiningen, widower of the Princess Charlotte of Prussia (d. 1855). From the staircase on the upper terrace the visitor enters the vestibule, which contains a bust of Count Sommariva by *Acquisti*. From this he passes to the Marble Saloon, the frieze of which is ornamented with \*Bas-reliefs by *Thorwaldsen*, representing the Triumph of Alexander (purchased by the Count of Sommariva for 400,000 fr.); it also contains several statues: \*Cupid and Psyche, Magdalene, Palamedes, Venus and Paris, all by *Canova*; Mars and Venus by *Acquisti*. In the billiard-room is shown a chimney-piece with sculptured frieze, said to be one of Thorwaldsen's early works. In the garden-saloon are several modern pictures,

## Eastern Bank.

base of the promontory which separates the two arms of the lake, perhaps the most delightful point on all the lakes of Upper Italy. Higher up stands the **Villa Serbelloni**; the building itself has more the character of an old farm-house than a ducal residence, but the \*view from the park, which extends to the extremity of the wooded promontory, is magnificent. It extends over the lake in both directions, and embraces the Lake of Lecco (see p. 164); this is generally considered the finest view on the lake. Charming glimpses of Varenna, Villa Balbianello, Carlotta etc. (fee ½ fr. to each attendant, for a party more). At the entrance of the park and at the hotels, small objects tastefully manufactured in olive-wood are sold as souvenirs. A short distance S. of this, in the direction of the *Lake of Lecco*, is the **Villa Giulia** (beautiful flower-, splendid view over the Lake of Lecco, visitors may generally walk round without an attendant). Adjacent to the latter is the *Villa Paldi*. On the lake to the N. of Genazzini is the new *Villa Frizzoni*, the property of a wealthy silk-merchant of Bergamo. To the S. of this, \***Villa Melzi**, close to the lake, scarce-

## Western Bank.

also a marble relief by Lazzarini, entitled "Napoleone Giovane" (fee  $1\frac{1}{2}$  fr. to each attendant, more for a party). — Behind the "Milan" hotel rises *Il Sasso S. Martino*, a rock on which the small church of *Madonna di S. Martino* stands, commanding a beautiful view; ascent  $1\frac{1}{2}$  hr., path in some places destroyed by torrents. — The *Monte Crocione*, a more lofty mountain to the W., commands a striking view of the Monte Rosa chain, the Bernese Alps and Mont Blanc, the lakes and the plain of Lombardy (a fatiguing ascent of 6—7 hrs.; guide 5 fr.; in order to avoid the heat the traveller should start at 2 or 3 a. m.).

## Eastern Bank.

ly less attractive than Villa Carlotta (p. 162). In the vestibule copies in marble by *Canova* of antique busts; portrait-busts (Dante among others) and statues. The walls of the following saloons are ornamented with frescoes: in the dining-hall, genii with game, fruit, vegetables etc.; a youthful Bacchus presides over the vine. In the saloon dedicated to Napoleon I. is his portrait as president of the Italian republic, by *Appiani*. In the garden-chapel are two monuments to the memory of the two last proprietors of the villa. The \*Garden which is kept in admirable order, contains a fine collection of southern plants, magnolias, camellias, Chinese pines, gigantic aloes etc., all of which flourish luxuriantly; there are small monumental tributes to Dante and Alfieri. Gratuity to the superintendent 1 fr., more for a party; gardener  $1\frac{1}{2}$  fr.) — Outside the villas the walks are uninteresting, all view being obstructed by high vineyard-walls. — *Monte S. Primo* (4914 ft.), the highest mountain of the peninsula of Bellaggio, is often ascended (5 hrs.); \*view, embracing seven lakes and extending as far as Milan. The route to the base may be performed on horseback.

From Bellaggio to Lecco see p. 156. Steamboat from Como to Lecco twice weekly in summer.

The **Lake of Lecco**, which is less attractive than the E. arm of the lake, is about 15 M. in length. After the steamer has steered round the *Punta di Bellaggio*, the *Villa Giulia* (p. 161) is left on the r.; adjoining it is *Visgnola*; farther on, *Limonta*; on the opposite (l.) bank *Lierna* and *Sornico*, r. *Onno*, l. *Olcio*, then *Mandello* on a flat tongue of land. Opposite the latter is the market-town of *Parè*, separated from *Malgrate* by the promontory of S. Dionigio. *Malgrate* itself lies at the entrance of the *Val Madrera*, through which the road by *Erba* to *Como* leads (p. 159). The lake here gradually contracts to form the *Adda*, by which river it is drained. A stone bridge of ten arches, *Il Ponte Grande*, leads to *Lecco*, on the opposite bank; it was constructed in 1335 by *Azzone Visconti* and furnished with fortified towers at the extremities. Fine view of the town from the bridge. *Lecco* see p. 156. — A short distance below *Lecco* the *Adda* again expands into the *Lago di Garlate*, and further down, into the small *Lago di Olgirate*. A navigable canal leads from *Trezzo* to *Milan*. — From *Lecco* to *Milan* railway by *Bergamo* in 3 hrs., see p. 191.

Here, at the *Punta di Bellaggio*, the two arms of the lake, the *Lago di Como* and the *Lago di Lecco*, unite to form the *Lake of Como*, properly so called.

### Lake of Como.

#### Western Bank.

**Menaggio** (*Corona*) (to the S. the new *Villa Mylius*) is the starting-point of omnibuses for *Porlezza* on the *Lake of Lugano* (p. 172). On the height ( $1\frac{1}{2}$  hr.), adjoining the church of *Loveno* (\*Inn), stands the *Villa Vigoni* (\*view) formerly the property of *Herr Mylius*, of *Frankfort*, a liberal patron of the fine arts (d. 1854), and the benefactor of the entire neighbourhood, as the monuments to his memory testify. The villa contains some meritorious works in marble (Eve, *Jesus in the temple*, the *Finding of Moses*, *Ruth*) by modern Italian sculptors, reliefs by *Thorwaldsen* (*Nemesis*, in the temple

#### Eastern Bank.

**Varenna** (\**Albergo Reale*) is charmingly situated; near it, especially to the N., are a number of galleries hewn in the rocks on the occasion of the construction of the *Stelvio* route. The marble quarried in the vicinity is polished in the marble-works here. S. of *Varenna*, a waterfall 900 ft. high, of the *Fiume Latte*, or milk-stream (from its white colour) precipitates itself through a cavern in the rock. This fall is generally very fine between *March* and *May*, whilst in some years it commences in *August* and disappears again in *September*; in very hot summers



## Western Bank.

erected by Herr Mylius to his son's memory) and Marchesi; in the garden-saloon a \*group by Argenti, the proprietress with her children.

The steamer next passes a wild, yellowish brown cliff, the *Sasso Rancio* (orange - rocks), which is traversed by a dangerous footpath. This route was undertaken in 1799 by the Russians under General Bellegarde, many of whom perished by falling over the precipice.

*S. Abbondio* is the next village.

*Rezzonico* (*Raetionicum*), with picturesque ruins of a stronghold of the 13th cent.

*Pianello* and *Cremia* with a handsome church.

*Musso* (above it the church of *S. Eufemia*, commanding a beautiful view); then *Dongo*, with a monastery. Farther on, *Gravedona*, the most populous

## Eastern Bank.

it dries up altogether. *Varenna* is perhaps the most beautifully situated spot on the lake; opposite lies the peninsula on the N. extremity of which stands the *Villa Serbelloni*, and the lakes of *Lecco* and *Como* are embraced at one glance. The beauty of its situation is particularly remarkable if the traveller ascends the somewhat steep path which leads to the waterfall. The *Torre di Vezio* situated still higher commands a noble prospect.

*Gittana* is the station for the hydropathic establishment of *Regoledo* (pension 6 fr., "per le operazioni idropatiche" 2 fr.); donkey thither 1 fr., horse or chaise-à-porteurs 2 fr.

*Bellano* lies at the base of *Monte Grigna* (6805 ft.), at the mouth of the *Pioverna*, the valley of which extends to the neighbourhood of *Lecco* and contains flourishing iron-works.

*Dervio*, at the mouth of the *Varrone*, is situated at the base of the abrupt *Monte Legnone* (8039 ft.) and its spur *Monte Legnoncino* (4647 ft.). *Corenno* and *Dorio* are the following villages.



## Western Bank.

place on the lake, picturesquely situated at the entrance of a narrow, but well cultivated valley. The spacious country-residence with four towers, at the upper end of the village, formerly belonged to the Milanese Cardinal Gallio. The church dating from the 13th cent., contains two early Christian inscriptions of the 5th cent.

*Domaso* is charmingly situated and contains several attractive villas.

## Eastern Bank.

**Colico** (*Albergo Piazza Garibaldi*, on the lake; *Isola Bella*; both in the Italian style), comp. pp. 62, 72. The *Monte Legnone*, mentioned above, may be ascended hence without difficulty in 7—8 hrs.

From Colico to Chiavenna Swiss diligence (also an omnibus, 2½ fr.) twice daily in 3 hrs.; thence (twice in summer) daily over the Splügen to Coire (R. 5) in 13½ hrs.

From Colico to Sondrio in the Val Tellina diligence twice daily in 5 hrs., also an omnibus (comp. pp. 64, 72)

## 20. From the Lake of Como to the Lake of Lugano and the Lago Maggiore.

1. From Como to Laveno direct 30 M. The road traverses a beautiful district of Lombardy, commanding views of several lakes, of Monte Rosa and the Simplon chain and of other high mountains. One-horse carr. from Como to Laveno 20, two horse 30 fr.; a drive of about 6 hrs. Diligences and omnibus see p. 159.

The road ascends through the long S. suburb of S. Bartolomeo, skirts the base of an eminence surmounted by the ruins of the *Castello Baradello* (p. 157) and leads to *Camerlata* (p. 157), station of the railway for Milan. It then turns E. to *Rebbio*, *Lucino* and *Lurate Abbate*, traversing a luxuriantly fertile district containing numerous villas of the Milanese aristocracy. At *Olgiate* the road attains its culminating point (730 ft. above the Lake of Como), whence a view of the Alps is obtained; through the deep opening to the N., which indicates the situation of the Lake of Lugano, the chapel on the Monte S. Salvatore (p. 171) near Lugano is visible. The road next passes the villages of *Solbiate* and *Binago*, descends rapidly by *Malnate* and crosses the *Lanza*,

near its influx into the *Olona*, which after a farther course of 30 M. washes the walls of Milan.

**Varese** (*Angelo*; \**Stella*; \**Corona*. The diligences and omnibuses between Como and Laveno generally halt here for 2 hrs., during which the town may be inspected), a wealthy town half-way between Como and Laveno, is frequently visited by the wealthy Milanese, who possess villas in the environs. That of the Duca Litta merits a visit. S. Vittore, the principal church, contains a St. George by *Crespi* and a Magdalene by *Morazzone*. Varese, as well as Laveno (see below and p. 176), was the scene of some of Garibaldi's bold manœuvres in the war of 1859.

The road to Laveno leads by *Masnago* (1 hr. to the N. is the \**Madonna del Monte*, p. 173) and *Cosciago* and ascends to *Luinate*, whence a beautiful view S.W. is obtained of the *Lake of Varese* and the small adjacent *Lake of Biandrone*, also of the farther distant lakes of *Monate* and *Comabbio*. The next village is *Barrasso*, then *Comerio* (700 ft. above the lake), with a number of pleasant villas, whence the road passing near the N.W. extremity of the Lago di Varese, gradually descends to *Gavirate*, in the vicinity of which are quarries of the "marmo majolica", a species of marble used for decorative purposes. For a short distance the road commands a view of Monte Rosa. *Cocquio* and *Gemonio* are situated r. of the road. Farther on, the *Boesio*, which flows through the *Val Curio*, is crossed and, beyond *Cittiglio*, its r. bank skirted. The road then leads past the S. base of the *Sasso del Ferro* to

**Laveno** (p. 176), where the steamboats do not always touch, comp. p. 173. Small boat to the Borromean Islands and Pallanza with 3 rowers 10—12 fr.; to Isola Bella 1½ hr.. thence to Isola Madre in 20 min., to Pallanza in 20 min. more.

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2. From Como to Luino by Lugano, to Lugano 18 M., to Luino 12 M. more. Swiss diligence from Camerlata to Lugano twice daily in 3½ hrs., from Lugano to Luino once daily in 2¾ hrs. — Omnibus from Como to Capolago see p. 159. Steamer from Capolago to Lugano see p. 169. On re-entering the Italian dominions (at Fornasette, p. 172) from the Canton of Ticino the formalities of the custom-house must be undergone.

The road leads through *Borgo Vico*, the W. suburb of Como, and ascends the *Monte Olimpino*, commanding charming retrospects

of the lake, Como, the Villa Raimondi (p. 160) etc., above which the Corni di Canzo rise on the l. and the rocky eminence crowned with the Castello Baradello on the r. *Ponte Chiasso* is the Italian frontier custom-house for travellers from Switzerland. *Chiasso* (737 ft.) (Angelo, or Posta) is the first Swiss village.

**Mendrisio** (1117 ft.) (*Angelo*), a small town with 2200 inhab., situated in a most fertile district, contains three monasteries and a handsome new hospital.

**\*Monte Generoso** (5218 ft.), also termed *Monte Gionnero* and *Monte Galvaggione*, the Rigi of Italian Switzerland, should be ascended by those whose time permits, especially as the paths have recently been improved and an inn has been erected on the mountain. The latter is reached in  $2\frac{1}{2}$  hrs. from Mendrisio, the summit in  $1\frac{1}{2}$  hr. more. Guides (unnecessary) and horses at Mendrisio. The *\*Hôtel du Generoso*, situated on an open plateau, and containing a post and telegraph office, the property of *Dr. Pasta* of Mendrisio, at whose expense the new paths have been formed, is a comfortable house and well adapted for a prolonged stay. The path, following the telegraph-wires, ascends at first in long zigzags past the wine-cellars of Mendrisio to a shady dale, beyond which it leads beneath magnificent chestnut-trees to the mountain-hamlet ( $1\frac{1}{2}$  hr.) of *Cragno*, then in 20 min. more through meadows and woods to the chalet *Cassina*, with a fine breed of cattle. In  $\frac{1}{2}$  hr. more the inn is reached. Beyond this the path, which is somewhat steep, leads across mountain-pastures and past several peaks of the mountain to the summit in  $1\frac{1}{2}$  hr. A scanty spring of tolerable water bubbles up 100 paces below the top. The view embraces the lakes of Lugano, Como, Varese and the Lago Maggiore, the populous district of Lombardy and to the N. the entire Alpine chain. Excellent grapes and figs thrive luxuriantly at the base of the mountain, which is clothed higher up with chestnuts, beeches and finally pines. A variety of the rarest plants also grow here. — Monte Generoso may also be ascended from *Chiasso* (or *Balerna*), or from *Rovio*, in 4 hrs.

At **Capolago** (*Inn* on the lake) the road reaches the **\*Lake of Lugano**, or *Lago Ceresio* (874 ft.), the scenery of which is little inferior to that of its magnificent neighbours Como and Maggiore. Near Lugano the banks are very attractive, decked with villas, churches and chapels, and planted with vines, figs, olives and walnuts. The S. arm of the lake also presents some beautiful pictures, especially on the W. side. On the N. bank, at the base of *Monte Brè*, lies the charmingly situated village of *Gandria*, with its picturesque gardens supported by lofty arched terraces. The remaining portion of the lake assumes a wilder and less attractive character. The rocks are so abrupt in some places that scarcely sufficient space is left for the footpath at their base. At the N. extremity of this bay *Porlezza* (p. 172).

a harbour and seat of the Italian custom-house, is situated. Small boat to Lugano 10—12 fr.

Beyond Capolago the road, commanding a succession of beautiful views, leads on the E. bank of the lake by *Melano* and *Maroggio* to *Bissone*, where it crosses the lake by means of an unsightly stone dyke, or dam,  $\frac{1}{2}$  M in length, 24 ft in width, completed in 1846 at a cost of 700,000 fr. Each extremity of this structure is provided with an arch. The road then passes *Melide*, on a promontory opposite Bissone, and skirts the lake, passing the E. base of *Monte S. Salvatore* (p. 171). The white dolomite, of which the mountains chiefly consist here, changes near Melide to dark porphyry, and as *S. Martino* is approached, there is a gradual transition to shell-limestone.

**Lugano** does not come in view until the road turns round the N. base of *Monte S. Salvatore*, where the striking beauty of the situation at once becomes apparent.

**Hotels.** \**Hôtel du Parc*, in the former monastery of *S. Maria degli Angioli* on the S. side of the town, R. 2—3, L.  $\frac{3}{4}$ , B.  $1\frac{1}{2}$ , D. excl. W. at 1 o'clock 3, at 5 o'clock 4 fr. pension 6—9 fr.; in winter  $5\frac{1}{2}$ —6 fr. — *Grand Hôtel Suisse* and *Hôtel de la Couronne* are tolerable, but command no view. — Post and telegraph office in the Gov. Buildings (p. 170).

**Diligence** to *Luino* (p. 175) once daily in  $2\frac{1}{2}$  hrs., coupé 3 fr. 60, intérieur 2 fr. 90 c.; steamboat-tickets for Lago Maggiore are also issued at the office (two-horse carr. 20, one-horse 12 fr., incl. fee).

**Steamboat** to *Capolago* 1 fr. or 60 c.; to *Porlezza* 2 or 1 fr.

**Boats** to *Porlezza* (p. 172) with one rower 7 fr., two 12 fr., three  $16\frac{1}{2}$  fr.; to *Capolago* 6, 10 or 12 fr., incl. fee.

**English Church Service** at the *Hôtel du Parc* during the season.

**Lugano** (874 ft.), the most considerable town of the canton of *Ticino*, with 5600 inhab. (28 Prot.), is charmingly situated on the lake of the same name and enjoys a southern climate (the *aloe* blooms here in the open air), without the oppressive heat of the Italian towns. It is a most agreeable place for a lengthened sojourn; the environs display all the charms of Italian mountain-scenery; numerous white villas and country-seats are scattered along the verge of the lake; the lower hills are covered with vineyards and gardens, contrasting beautifully with the dark foliage of the chestnuts and walnuts in the background. To the S., immediately above the town, rises *Monte S. Salvatore*, wooded to its summit (p. 171); among the mountains towards the N. the double peak of *Monte Camoghè* (p. 56) is conspicuous.

The interior of the town with its arcades, workshops in the open air, and granite-paved streets also presents a thoroughly Italian appearance. On market-day (Tuesday) the Italian costume is to be seen here in every variety.

The convents were formerly very numerous, but were suppressed between 1848 and 1853, with the exception of two. The most important was *S. Maria degli Angioli*, now the *Hôtel du Parc*. The adjacent church contains three *Frescoes* by Luini, the \*Crucifixion, one of his finest works, the Last Supper (on the l. wall) in three compartments, formerly preserved at the Lyceum, and a Madonna (1st chap. on the r.).

*S. Lorenzo*, the principal church, on an eminence (fine view from the terrace), is said to have been designed by Bramante. The marble façade is tastefully adorned. The white marble reliefs represent the busts of the four Evangelists. Solomon and David.

Adjoining the Theatre are the handsome *Government Buildings*, with the inscription: *In legibus libertas: quid leges sine moribus et fides sine operibus?*

In a small temple at the *Villa Tanzina*.  $\frac{1}{4}$  M. S. of the Hôtel du Parc, is a bust of Washington: "*magnum saeculorum decus*". The proprietor of the villa, in which apartments may sometimes be hired, is an Italian who acquired a fortune in America. — The garden of the neighbouring *Villa Vasalli* contains some fine cypresses. — Superb view from the tower in the garden of the *Villa Enderlin*, to which access is permitted by the proprietor.

The beautiful park of *M. Ciani* extends along the N. bay of the lake; strangers are readily admitted (gardener 1 fr.). The proprietor, a native of Milan, has erected a marble *Monument* in the park to the memory of his parents. the work of the sculptor *Vela*.

Opposite the Hôtel du Parc, on the new and spacious quay, is a *Fountain*, with a *Statue of William Tell*, 8 ft. in height, in white sandstone, designed by *Vinc. Vela*, and erected at the cost of *M. Ciani*.

In front of the church of *S. Pietro* near *Pambio*.  $1\frac{1}{2}$  M. S.W., stands a *Statue* (also by *Vinc. Vela*) of *Captain Carloni* who was killed in 1848 near *Somma Campagna*, fighting as a volunteer

'*per la libertà e l'indipendenza d'Italia*'. — 1 M. to the W. of Pambio, in the churchyard of *S. Abbondio*, near the (5 min. W.) church of that name, is a white marble \**Monument* of the Torriani family, also by Vela, an admirably executed work.

Delightful excursion to \**Monte S. Salvatore* (2797 ft.), ascent 2 hrs., descent 1½ hr., guide (4 fr.) superfluous, as the path cannot be mistaken; horse 9 fr., mule 8 fr., incl. fee. 10 min. from the *Hôtel du Parc*, between a detached house and the wall of a garden, a good paved path diverges to the r. from the road to Como; 2 min. farther, where the path divides, not to the r., but straight on to the houses; between these the road ascends, past the handsome and conspicuous (25 min.) *Villa Marchino* to (5 min.) the village of Pazzallo, from which Monte Rosa is visible through a mountain-gorge. Here the path diverges to the l. from the broad road, through the gateway of the fourth house, and ascends to the l. by a stony but easy ascent in 1½ hr. to the Chapel on the summit (to which pilgrimages are made). Near the chapel is a small house with a spring, which however is frequently closed; in this case no refreshment of any kind can be obtained. The \*view embraces all the arms of the Lake of Lugano, the mountains and their wooded slopes, especially those above Lugano, sprinkled with numerous villas. To the E. above Porlezza is Monte Legnone (p. 165), to the l. of which, in the extreme distance, are the snow-peaks of the Bernina; N. above Lugano the double peak of Monte Camoghè (p. 56), l. of this the distant mountains of St. Gotthard; W. the chain of Monte Rosa, with the Matterhorn and other Alps of the Valais to the r. This view is seen to the greatest advantage in the morning, when Monte Rosa gleams in the sunshine. In descending, the route through *Carona* (1847 ft.) and *Melide* (p. 169) (somewhat longer) may be chosen.

The ascent (2½ hrs.) of \**Monte Brè*, N.E. of Lugano, is another easy excursion, scarcely less interesting than the former. A road runs inland towards several mills at the foot of the mountain. Thence a broad and well-constructed path winds upwards to the r. to the small village of Desago, passing a few groups of houses. Another route to Desago from the town runs along the lake to the foot of the mountain, and then ascends from hamlet to hamlet, through gardens etc. Above Desago the path divides; both routes are broad, and well-constructed, leading round the mountain to the village of Brè on its farther side (Inn, bread and wine only). The route to the r., above the lake, is of surpassing beauty, that to the l. also commands a fine inland view. Near the church of Brè a narrow forest-path ascends to the summit of the mountain. This path also divides; the branch to the r. traverses the highest ridge of the hill, that to the l. leads to a spur of the mountain in the direction of Lugano. The summit may be attained by either. The view of the several arms of the Lake of Lugano, especially in the direction of Porlezza, and the surrounding mountains, is remarkably fine. Lugano itself is not visible from the summit, but from the above-mentioned spur a good view of it may be obtained. All these paths are easily traced. From Lugano to Brè about 1½ hr.; from Brè to the summit by the longest way about 1 hr.

*Monte Caprino*, opposite Lugano, on the E. bank of the lake, is much frequented on holidays by the townspeople, who possess wine-cellar (*can-*

(*line*) in the numerous cool grottoes by which the side of the mountain is honey-combed. These receptacles are guarded by numerous huts, which from a distance present the appearance of a village. Wine of good quality and icy coolness may here be obtained ("Asti" is particularly recommended). These cellars should be visited for their truly Italian characteristics.

Beyond Lugano the road gradually winds upwards to the W., turns S. past the small *Lake of Muzzano*, crosses the *Agno* and leads through the village of that name (908 ft.), and a short distance farther reaches the W. arm of the Lake of Lugano. Near *Magliaso*, with an ancient castle of the Beroldingen family, the lake is quitted, but another of its bays is touched near *Ponte Tresa* (so called from a bridge across the Tresa, here connecting the Swiss and Lombard banks). This bay is so completely enclosed by mountains, that it appears to form a distinct lake; it is connected with the Lake of Lugano by a narrow channel only. The *Tresa*, which here emerges from the lake, falls into the Lago Maggiore  $\frac{3}{4}$  M. S.W. of Luino. The road follows its course as far as the Italian frontier at *Fornasette*, where luggage is examined. The road then descends and soon affords a view of the Lago Maggiore.

**Luino**, see p. 175

3. From Cadenabbia (p. 162) or Menaggio (p. 164) by Porlezza and Lugano to Laveno (or Luino, comp. No. 2). Omnibus and steamer see p. 154. One-horse carr. from Menaggio to Porlezza in 2 hrs., 6 fr.; boat thence to Lugano in 3 hrs., 7—12 fr., from Lugano to Porto in 3 hrs. 5—6 fr.; or the traveller may prefer to proceed direct by boat from Porlezza to Porto, a Lombard harbour at the extremity of the S.W. bay of the Lake of Lugano; one horse carr. from Porto to Laveno in 4 hrs. 12—15 fr.

The journey from Cadenabbia or Menaggio to Porlezza (9 M.) is strongly recommended to the notice of the pedestrian, as the road leads through a succession of imposing and attractive mountain-scenes. The Villa Vigoni (p. 164) lies r. of the road, to the N. The retrospect from the height near *Croce*, 2 M. from Menaggio, is lovely. To the W. *Monte Crocione* on the l. and *Monte Galbica* (5254 ft.) in front rise abruptly. The road then descends to the small *Lago del Piano* and the village of *Tavordo*. **Porlezza** (*Inn* on the lake) (p. 168) is nearly 2 M. farther. Attempts at extortion are frequently made here by the fraternity who prey upon travellers.

The scenery of the E. arm of the Lake of Lugano is of a severe character. Soon after Porlezza is quitted, the Monte

S. Salvatore (p. 171) becomes conspicuous to the S.W. The lake becomes more attractive as Lugano is approached. *Gandria* (p. 168) is delightfully situated on the N. bank, at the base of Monte Brè (p. 171).

Stone bridge near *Melide* see p. 169. *Morcote* lies on a tongue of land which forms the S. base of Monte S. Salvatore.

*Porto* is the seat of the Italian custom-house. The road, which at first ascends rapidly, commands picturesque retrospects. Beyond *Induno* (\*Inn), 6 M. from Porto, the road to Varese is quitted and that r. to S. Ambrogio followed.

The village lies 3 M. N. of Varese (p. 167) and  $1\frac{1}{2}$  M. S.E. of the base of the \**Madonna del Monte*, a celebrated resort of pilgrims. Fourteen chapels or stations of various forms, adorned with frescoes and groups in stucco, have been erected along the broad path, by which the monastery and church on the mountain (2669 ft.) are attained in 1 hr. The view hence is not less celebrated than the peculiar sanctity of the spot. The small lakes of Comabbio, Biandrone and Monate, that of Varese, two arms of the Lago Maggiore, a portion of the Lake of Como and the expansive and fruitful plain as far as Milan are visible. A far more comprehensive view, including the glacier-world also, is obtained (best by morning-light) from the *Tre Croci* (3777 ft.), 1 hr. N.W. of the Madonna. Several taverns adjoin the monastery. Donkeys and guides (unnecessary) are to be found at the foot of the mountain.

The road then leads from S. Ambrogio to *Masnago*, where it joins that leading from Varese to Laveno, see p. 167.

## 21. Lago Maggiore. Borromean Islands. From Sesto Calende (Arona) to Milan.

Steamboats ply on the lake 3 times daily during the summer: from Magadino to Arona in  $4\frac{1}{2}$  hrs., from Luino to Isola Bella in  $1\frac{1}{2}$  hr., from Isola Bella to Arona in 1 hr.; fares from Luino to Isola Bella 1 fr. 80 or 1 fr. 15 c., from Isola Bella to Arona 1 fr. 70 or 95 c., *landing and embarking included*. The steamboats are the best and cheapest conveyance to Isola Bella, especially for a single traveller (from Pallanza 60, from Stresa 40 c.); and, as they touch at the island 4—5 times daily, frequent opportunities are afforded for the excursion. Stations on the **E. Bank** (those are printed in *Italics*, with which the steamers do not communicate regularly; those in wider print have piers; for particulars see the "*Horaire pour la Navigation à vapeur du Lac Majeur*", which may be obtained at all the principal inns on the banks): Magadino, *Maccagno*, Luino, *Porto* (*Val Travaglia*), *Laveno*, Sesto Calende; on the **W. Bank**: Locarno, *Ascona*, Brissago, Canobbio, *Cannero*, *Oggebbio*, *Ghiffa*, *Intra*, *Pallanza*, *Susa*, *Feriotto*, *Baveno*, *Isola Bella*, *Stresa*, *Belgirate*, *Lesa*, *Meina*, Arona. — On board the boats from (Sesto Calende and Arona to Magadino, agents of the innkeepers at Magadino offer to provid)



passengers with carriages for the passage of the St. Gotthard, see p. 47; private posting.

**Boats.** Travellers coming from the Simplon usually take a boat at Baveno (p. 176) to visit the Borromean Islands. The charge for an excursion not exceeding 2 hrs. is fixed for each rower at 2½ fr.; for 1—3 pers. 2 rowers, for 4—6 pers. 3, more than 6 pers. 4 rowers, so that the half-hour's passage to Isola Bella is somewhat expensive. Half-way between Stresa and Baveno, opposite the island, there is a ferry-station where 1—2 fr. is exacted for a passage of scarcely 10 min.; the boatmen demand 5 fr. The passage from Stresa for 1—2 pers. costs 2 fr., for 3 or more with 2 rowers 4 fr., according to tariff. For the return from the island to the mainland, to Baveno, Stresa, etc., the boatmen demand 5 fr., but they reduce their terms as the time for the departure of the steamboat approaches (see above). From Isola Bella to Isola Madre and back, incl. stay 3 fr. with two rowers.

**Railway** from Sesto Calende to Milan by Gallarate in 1 hr. 5 min.; fares 7 fr. 20, 5 fr. 25, 3 fr. 75 c. — From Arona to Milan by Novara in 3—4 hrs.: fares 10 fr., 7 fr. 20, 5 fr. 5 c.; see p. 179 and R. 24; a long delay frequently takes place at Novara. Railway-tickets may be procured on board the steamboats.

**Diligence** from Arona twice daily in 6 hrs. to Domo d'Ossola (p. 46), in correspondence with the diligence over the Simplon (R. 3). — From Luino Swiss diligence daily in 2¾ hrs. to Lugano, see p. 167. — From Magadino (in 1¾ hr.) and Locarno (in 2¼ hrs.) Swiss diligence twice daily to Bellinzona (see p. 55), thence in summer twice daily over the St. Gotthard to Lucerne in 18 hrs. (R. 4), and once daily over the Bernardino to Coire in 17 hrs. (RR. 6, 5).

**Lago Maggiore** (606 ft., greatest depth 2666 ft.), the *Lacus Verbanus* of the Romans, is 45 M. in length and averages 3 M. in width. The canton of Ticino possesses only the N. bank for a distance of 9 M.; this portion of the lake is also called the *Lake of Locarno*. The W. bank beyond the brook *Valmara*, and the E. bank from *Zenna* belong to Italy. Its principal tributaries are on the N. the *Tessin* (*Ticino*), on the W. the *Tosa*, on the E. the *Tresa*, flowing from the Lake of Lugano. The river which emerges from the S. extremity of the lake retains the name of *Ticino*. The N. banks are bounded by lofty mountains, for the most part wooded, whilst the E. shore towards the lower extremity slopes gradually away to the level of the plains of Lombardy. The W. bank affords a succession of charming landscapes. The water is of a green colour in its N. arm, and deep blue towards the S.

The Steamboat leaves *Magadino*, the most N. harbour (p. 64), and steers first N.W. to

**Locarno** (651 ft.) (\**Corona*, on the lake; \**Albergo Svizzero*, higher up in the town, clean), one of the three capitals of the Canton Ticino with 2982 inhab., alternately with Bellinzona (p. 55) and Lugano (p. 169) the seat of the government, situated on the W. bank of Lago Maggiore, at the mouth of the *Maggia*. Politically Locarno is Swiss, but the character of the scenery and of the population is thoroughly Italian. The *Collegiate Church* contains several good paintings. The new and handsome *Government Buildings* are contiguous to a large Piazza and a public garden. Delightful view from the \**Madonna del Sasso* (1089 ft.), a pilgrimage church with chapels on a rocky and wooded eminence above the town.

On the principal market-day (every alternate Thursday) a variety of the most picturesque costumes from the Canton of Ticino, Lombardy and Piedmont may be observed. Great national festival on Sept. 8th, the Nativity of the Virgin.

The boat now follows the W. bank, passes *Ascona* with its castle und seminary, *Ronco* und *Brissago* (\**Albergo Antico*), a delightful spot, with picturesque white houses conspicuous from a great distance and an avenue of cypresses leading to the church. The slopes above the village are covered with fig-trees, olives and pomegranates; even the myrtle flourishes in the open air. Then *S. Agata* and *Canobbio* (Serpente). The latter, one of the oldest and most prosperous villages on the lake, is situated on a promontory at the entrance of the *Val Canobbino* and enclosed by richly wooded mountains.

The steamer now steers for the E. bank and touches at **Luino** (*Hôtel du Simplon*; *Posta*, on the lake), a village with the chateau of *Grivelli* surrounded by pines, the station for Lugano (comp. p. 169). On the W. bank rise two grotesque looking castles (*Castelli di Cannero*), still partially preserved, the property of Count Borromeo. In the 15th cent. they harboured the five brothers Mazzarda, notorious brigands, the terror of the district. **Cannero** is beautifully situated in the midst of vineyards and olive-plantations, which extend far up the slopes of the mountain. The entire W. bank is clothed with the most luxuriant vegetation, and studded with innumerable white habitations and a succession of picturesque villages.

As the steamboat approaches Intra, a rotunda with a statue, belonging to the *Villa Prima*, becomes visible on a projecting rock. The valley which here opens to the W. suddenly discloses a most striking view of the N. neighbours of Monte Rosa: the Cima di Jazi, Strahlhorn and the Mischabel (14,032 ft.) with its three peaks. They disappear as the steamboat turns the point between Intra and Pallanza, but soon become visible again and remain in view until Isola Bella is reached. From the island itself they are concealed by the mountains of the valley of the Tosa.

**Intra** (*Vitello d'Oro*), a flourishing town with a number of manufactories, principally founded by Swiss, is situated on alluvial soil between the mouths of two mountain-streams, the *S. Giovanni* and *S. Bernardino*. Omnibus daily between Intra, Pallanza, Gravellona, Omegna and Orta, comp. R. 23.

Opposite to Intra, in a bay on the E. bank, is situated **Laveno** (*\*Posta*, r. of the harbour, some distance inland; *Moro: Stella*), a harbour formerly strongly fortified by the Austrians. The most beautiful mountain on the entire lake is **Il Sasso del Ferro** (3337 ft.), which rises behind Laveno and commands a magnificent view of the lake, the plain as far as Milan and the vast snow-summits of the Monte Rosa chain. The five-peaked summit of Monte Rosa is also visible from the neighbourhood of Laveno. Charming survey of the lake and mountains from *Fort Garibaldi*, 11½ M. from Laveno. — Omnibus daily to *Varese* and *Como* (p. 157).

On the promontory of *S. Remigio*, which here projects into the lake, stands a church on the site of an ancient Roman temple of Venus. This is the widest part of the lake. The little **Isola S. Giovanni**, one of the Borromean group, with its chapel, house and gardens, is the property of the canons of Pallanza.

**Pallanza** (*Posta*, at the wharf; *Italia*), the seat of the authorities of the province, is a thriving little town (2950 inhab.), most delightfully situated opposite the Borromean Islands. *Boat* with two rowers to the islands and back 4 fr., an excursion of 3 hrs.; to Baveno 3 fr.; *Diligence* to Domo d'Ossola in 5 hrs., on the arrival of the boat from Magadino. *Omnibus* to Orta, see above.

The lake here forms an expansive bay, 4½ M. long and 2¼ M. wide, extending in a N.W. direction, at the N. extremity of which is the influx of the impetuous *Tosa*. *Pallanza* (see above) and *Suna* are situated on the N.E. bank; on the S.W. bank *Feriolo* (Leone d'Oro) where the Simplon-road leaves the lake (8 hrs. from Domo d'Ossola, see p. 46), and **Baveno** (*\*Beaurivage; \*Bellevue*), 3 M. to the N.W. of Isola Bella, the usual point

of embarkation for the Borromean Islands for travellers from the Simplon. Boats see p. 174. Those who prefer the steamboat to the *Isola Bella* (see p. 173) should select Stresa (p. 178) as their starting-point, as the steamers seldom touch at Baveno.

The steamboats rarely call at any of the stations on the large W. bay of the lake: they generally pass the *Isola Madre*, and touch at the *Isola Bella*. The group of the so-called **Borromean Islands** consists of *Isola Bella*, *Isola dei Pescatori* or *Superiore*, *Isola Madre*, and, farthest to the N., *Isola S. Giovanni*. The first and third of these belong to the Borromeo family, the second to the fishermen who inhabit it; the fourth, see p. 176. Count *Vitaleo Borromeo* (d. 1690) erected a château on *Isola Bella*, and converted the barren rock into beautiful gardens, rising on 10 terraces 100 ft. above the lake, and containing the most luxuriant products of the south; lemon-trees, cedars, magnolias, cypresses, orange-trees, laurels, magnificent oleanders etc. The evening light is most favourable for the charming prospect which is here enjoyed. Grottoes of shells, fountains (dry), mosaics, statues etc. meet the eye in profusion, but in questionable taste.

The *Château*, the size of which is quite disproportionate to the extent of the island, is richly decorated, and contains a *Collection of Pictures* more numerous than valuable. The N. wing is in ruins. The view through the arches of the long galleries under the château is very striking. A domestic hurries visitors through the apartments (fee 50 c. — 1 fr. for each pers.), and consigns them to a gardener, who shows the garden with equal dispatch for a similar fee. Adjacent to the château is the comfortable *\*Hôtel du Dauphin* or *Delfino* (R. 2, L.  $\frac{1}{2}$ , B. 1, D. at 4 o'cl. 4, A.  $\frac{3}{4}$  fr., Pension 7—8 fr.). The steamboats do not always touch at *Isola Bella*; comp. the "*Orario*", mentioned p. 173. Excursion of 2 hrs. by boat to the other islands with one rower  $2\frac{1}{2}$ , with two 5 fr.

The *Isola Madre* on its S. side resembles the *Isola Bella*, and is laid out in 7 terraces with lemon and orange-trellises; on the upper terrace, a dilapidated Palazzo. On the N. side, it is laid out with walks in the English style, which render it a pleasanter resort than the *Isola Bella*. On the rocks on the S. side are many beautiful aloes, some of which are generally in flower (fee 1 fr.). — The *Isola dei Pescatori* is entirely

occupied by a small fishing-village, the single open space being just sufficient for drying the nets.

The scenery of the Borromean Islands rivals that of the Lake of Como in grandeur, and perhaps surpasses it in softness of character. Monte Rosa is not visible; the snow-mountains to the N.W. are the glaciers and peaks of the Simplon; of the nearer mountains the most conspicuous are the white granite-rocks near Baveno (p. 46). The traveller coming from the N. cannot fail to be struck with the loveliness of these banks, studded with innumerable habitations, and clothed with southern vegetation (chestnuts, mulberries, vines, figs, olives); the extensive lake with its deep blue waters, and the beautiful girdle of snowy mountains, combining the stern grandeur of the High Alps and the charms of a southern clime. Rousseau at one time intended to make the Borromean Islands the scene of his "*Nouvelle Heloise*", but considered them too artificial for his romance, in which human nature is portrayed with such a masterly hand.

About 5 min. after quitting the Isola Bella, the steamboat (best means of communication, see p. 173) stops at the village of

**Stresa** [*Hôtel des Iles Borromées* (diligence office)  $\frac{1}{4}$  M. to the N., recommended for a prolonged stay, boat  $1\frac{1}{2}$  for the first, 1 fr. for each subsequent hr.; *Albergo Reale*, Ital. inn; *one-horse curr.* to Domo d'Ossola for 1 pers. 15, 2 pers. 20 fr.; *two-horse* 30 fr.; to Arona with one horse 6 fr.; carriages for the Simplon route to Sion may also be procured]. The handsome modern edifice half-way up the mountain is a *Rosminian Monastery*, where Bishop Rosmini, founder of the order, died in 1855. At the N. extremity of the village is the *Palazzo Bolongaro*. Beautiful cypresses in the *Churchyard*. — Guide to Monte Motterone (p. 180) 5 fr.

As the boat pursues its course along the W. bank, the construction of the high-road, in many places supported by piers of masonry, attracts attention from the difficulties which had to be surmounted. The banks become gradually flatter, and Monte Rosa makes its appearance in the W. The boat touches at *Belgirate* (*Grand Hôtel du Port-Franc*) and *Lesa* on the W. bank, and finally stops at the Arona station.

**Arona** (\**Albergo Reale*, \**Italia*, both near the steamboat-quay; *Café* adjoining the *Albergo Reale*; *Café du Lac* by the quay. At all these establishments the charges generally depend on previous stipulation), an ancient town on the W. bank, with 3153 inhab., extends upwards on the slope of the hill. In the principal church of *S. Maria*, the chapel of the Borromean family, r. of the highaltar, contains an \**Altar-piece*, the Holy Family, a genuine work of *Gaudenzio Vinci*; it is surrounded by 5 smaller pictures, the upper representing God the Father, at the sides 8 saints and the donor.

On a height overlooking the entire district,  $\frac{1}{2}$  hr. N. of the station and pier, is a colossal \**Statue of S. Carlo*, 66 ft. in height, resting on a pedestal 40 ft. high, erected 1697 in honour of the celebrated Cardinal, Count Carlo Borromeo, Archbi-hop of Milan, born here in 1538, died 1584, canonized 1610.

The head, hands, and feet of the statue are of bronze, the robe of wrought copper. Notwithstanding its enormous dimensions, the statue is not devoid of artistic merit. The various parts are held together by iron clamps, and by stout masonry in the interior. By means of ladders, kept in readiness in the neighbourhood (fee), the lower part of the robe can be attained on the W. side, whence the interior may be entered. The venturesome climber may now ascend by means of iron bars to the head of the statue, which will accommodate 3 persons. A window is introduced at the back of the statue. The suffocating heat and the bats which infest the interior render the ascent far from an enjoyable undertaking.

The adjacent church contains a few relics of S. Carlo. The long and spacious building adjoining it is a *Seminary* for priests.

The handsome chateau above *Angera*, on the E. bank of the lake opposite to Arona, belongs to Count Borromeo.

Railway from Arona by Novara to Milan, Genoa and Turin see RR. 24, 18.

From Arona the steamboat proceeds to

**Sesto Calende** (*Posta*), situated at the S.E. extremity of the Lago Maggiore, on the l. bank of the *Ticino* which here emerges from the lake and forms the boundary between Piedmont and Lombardy. Before the Peace of Villafranca (p. 209) it was the boundary between Sardinia and Austria.

The Railway from Sesto Calende to Milan (comp. p. 174) leads to *Gallarate*, which was long the terminus of the line from Milan. On the hills to the r. lies *Somma*, midway between Sesto and Gallarate, where, in B. C. 218, Hannibal defeated the Roman general P. Corn. Scipio. The country is sandy and unfruitful as far as the vicinity of

*Gallarate*, an important place at the S.E. base of a chain of hills. Hence to Milan the line traverses a broad and fertile plain, covered with maize, plantations of mulberries and occasional trellis-ed vineyards. Next stat. *Busto Arsizio*, the church of which, designed by Bramante, contains frescoes by Gaudenzio Ferrari. Then stat. *Legnano*, where in 1175 Frederick Barbarossa was defeated by the Milanese. Stat. *Parabiago*. Stat. *Rho*.

(p. 143) possesses a church (Madonna dei Miracoli) by Pellegrini, which however remained unfinished till near the middle of the present century. Last stat. *Musocco*.

**Milan** see R. 19. Omnibuses and fiacres see p. 144.

### 23. From the Isola Bella to Varallo.

#### **Monte Motterone. Lake of Orta. Val di Sesia.**

Three days suffice for a visit to this comparatively unfrequented mountainous district, one of the most attractive among the S. Alps. Travellers from the Simplon (R. 3), after visiting the Borromean Islands, should commence this excursion at Stresa (p. 178) and terminate it at Arona. Or Gravellona (p. 46) may be taken as the starting-point and Stresa as the termination, in which case the route between Orta and Varallo must be traversed twice. From Stresa or Isola Bella to Orta 7, from Orta to Varallo 5 hrs.; from Varallo to Arona or Novara a drive of about 6 hrs. — A guide (4 fr. to the summit of the pass, 8 fr. to Orta, and gratuity, Giov. Morandi at Baveno speaks French) should be taken at least as far as the culminating point, or the chalets, especially if the ascent of the mountain (strongly recommended in fine weather, 2 hrs. additional) be contemplated. Provisions should also be taken, as milk is almost the only refreshment to be obtained on the route. A guide is more easily procured at Stresa than on the island. Mules may be hired at Orta at somewhat exorbitant charges.

The *Monte Motterone*, a long mountain-ridge, separates the Lagò Maggiore from the Lago d'Orta. The footpath which traverses it from Stresa to Orta commences opposite the island, at the landing-place of the small boats, and ascends rapidly for  $\frac{1}{2}$  hr. on the r. bank of the brook to the village. It then leads through a plantation of chestnuts, towards the N., for  $\frac{1}{2}$  hr. more, commanding a beautiful view of the Lago Maggiore. On emerging from the wood the path ascends W., traversing heath and pasture; in  $\frac{1}{2}$  hr. it passes three rocks, crosses the brook and ( $\frac{3}{4}$  hr.) reaches the small *Ristorante all' Alpe Volpe* (excellent milk), 10 min. below the culminating point of the pass. The summit of the mountain may be attained hence in 1 hr.

The extensive prospect commanded by the summit of *\*Monte Motterone* (4519 ft.) or *Maryozzolo*, which might be termed the Rigi of the S. Alps, embraces the entire amphitheatre of mountains from Monte Rosa to the Ortler in the Tyrol. To the r. of Monte Rosa appear the snow-mountains of Monte Moro, Pizzo di Bottarello, Simplon, Monte Leone, Gries and St. Gotthard, farther E. the conical Stella above Chiavenna, and the long, imposing ice-range of the Bernina, which separates the Val Bregaglia (p. 61) from the Valtellina (p. 71). At the spectator's feet lie six different lakes, the Lake of Orta, Lago Maggiore, Lago di Monate, Lago di Comabbio, Lago

di Biandrone and Lago di Varese; farther to the r. stretch the extensive plains of Lombardy and Piedmont, in the centre of which rises the lofty cathedral of Milan. The Ticino and the Sesia meander like silver threads through the plains, and by a singular optical delusion frequently appear to traverse a lofty table-land. The simultaneous view of the Isola Madre in Lago Maggiore and the Isola S. Giulio in the Lake of Orta has a remarkably picturesque effect. The mountain itself consists of a number of barren summits, studded with occasional chalets, shaded by trees. At its base the mountain is encircled by chestnut-trees, and the foliage and luxuriant vegetation of the landscape far and wide impart a peculiar charm to the picture.

At the chalets, 10 min. from the above-mentioned sign-post, milk may be procured; (15 min.) the solitary church of *Madonna di Lucciago*, (45 min.) *Cheyfino*, (15 min.) *Armēno*, (40 min.) *Masino* are successively passed, and (30 min.) the high-road is reached ( $\frac{3}{4}$  M. from Orta) near the Pension *Ronchetti Posta*. A short distance beyond the latter a path diverges from the road to the r., ascending in 10 min. to the *Sacro Monte* (see below), which may now in passing be most conveniently visited.

**Orta** (1140 ft.) (\**Leone d'Oro*; *Hôtel St. Jules*, one-horse carr. to Gravellona 8 fr., both on the wharf), a small town with narrow streets, paved with marble slabs, is most picturesquely situated on a promontory extending into the lake, at the base of a precipitous cliff. At the S. entrance of the town is the handsome villa of the Marquis Natta of Novara.

Above Orta rises the \**Sacro Monte* (ascent between the two hotels), a beautifully wooded eminence, laid out as a park, on which 20 chapels were erected in the 16th cent. in honour of S. Francis of Assisi, each containing a scene from the life of the saint. The life-size figures are composed of terra cotta, highly coloured, with a background of fresco; as a whole, though destitute of artistic worth, the representations are animated and effective. The best groups are in the 13th, 16th and 20th chapels, the latter representing the canonization of the saint and the assembly of cardinals. The \**Tower* on the summit of the hill commands an admirable panorama; the snowy peak of Monte Rosa rises to the W. above the lower intervening mountains. The "*Eremita del Monte*" expects a fee of 1 fr., for showing the above-mentioned three chapels.

A good road on the E. bank of the lake connects Orta with ( $7\frac{1}{2}$  M.) *Omegna* (\**Posta*) at the N. extremity of the lake, and ( $4\frac{1}{2}$  M.) *Gravellona* on the Simplon route (p. 46). A boat (2 fr.) with one rower conveys the traveller from Orta to Omegna in  $1\frac{1}{2}$  hr. Omnibus from Omegna to Pallanza (p. 176), fare  $1\frac{1}{2}$  fr.



From *Orta* to *Arona* omnibus ( $2\frac{1}{2}$  fr.) daily in 3 hrs. by *Buccione*, a village at the S. extremity of the lake of Orta, high above which on the wooded height rises the handsome tower of the former *Castello di Buccione*; *Gozzano* (on the eminence to the l. stands *Bolzano*, an episcopal château with a church and seminary); *Borgomanëro* (see below) and *Oleggio Castello*.

Railway from *Gozzano* to *Novara* (in  $1\frac{1}{4}$  hr.; fares 4 fr., 2 fr. 80 c., 2 fr.) by *Borgomanëro* (Rama Secca), a handsome town with 10,000 inhab., *Momo* and *Caltignaga*.

In the **Lake of Orta** ( $1\frac{1}{2}$  M. in width, 9 M. in length), opposite to Orta, rises the rocky island of **S. Giulio**, covered with trees and groups of houses. The Church, founded by St. Julius, who came from Greece in 379 to convert the inhabitants of this district to Christianity, has been frequently restored; it contains columns of porphyry, a mosaic pavement, several good reliefs, some ancient frescoes and in the sacristy a Madonna by Gaudenzio Ferrari. The bone of a whale is exhibited to the credulous as a vertebra of a huge serpent destroyed on the island by St. Julius. S. Giulio is the seat of an ecclesiastical seminary. Boat to the island and back 1 fr.

On the W. bank of the lake, opposite the island, the white houses of the village of **Pella** peep from the midst of vineyards and groves of chestnut and walnut-trees. Passage from Orta to Pella, when the boatmen diverge from the direct route to a point whence the entire lake may be surveyed, 2 fr. with 2 rowers.

A path towards the S. winds upwards from Pella, through a grove of chestnut and fruit trees, in 20 min. to the *Madonna del Sasso*, the picturesque church of the village of *Boletto*. An open space by the church, on the verge of a precipice several hundred feet above the lake, commands a fine prospect.

At Pella mules may be procured for the journey over the Colma to Varallo (5 hrs., guide unnecessary). A steep path ascends the hill to the W., traverses luxuriant gardens of vines, figs, pumpkins and fruit-trees; after 12 min. the ascent to the r. must be avoided; the path pursues a straight direction and soon descends. The *Pellino*, a mountain-torrent descending from the Colma, forms (5 min.) a picturesque waterfall. Beautiful retrospective views of the lake. The path now ascends through a shady wood, between disintegrated blocks of granite which crumble beneath the touch, to the **Col di Colma** ( $2\frac{1}{2}$  hrs. from Pella), a ridge connecting *Monte Pizzigone* with *Monte Ginistrella*. The prospect of the Alps is beautiful, embracing Monte Rosa, the lakes of Orta and Varese and the plain of Lombardy. The

entire route is beautiful. In descending on the W. side (r., not to the l.) the traveller overlooks the fruitful *Val Sesia*, with its numerous villages. The path, again traversing groves of chestnut and walnut-trees, carpeted with turf and wild-flowers, now leads through the *Val Duggia* to (1 hr.) *Civiasco* and (1 hr.)

**Varallo** (1219 ft.) (*\*Italia; Posta; Falcone Nero*), the principal village in the valley of the *Sesia*, which is frequently dry in summer. The old town and the *Sacro Monte*, when seen through the arches of the bridge, have an extremely picturesque aspect.

The *\*Sacro Monte*, the object of numerous pilgrimages, rises in the immediate vicinity of the town. It is attained in  $\frac{1}{4}$  hr. by a path shaded by beautiful trees, but the enjoyment is somewhat diminished by the importunities of numerous beggars. The summit, surmounted by a chapel and crucifix, commands a magnificent view. Besides the church, fountains etc., there are in all 46 Chapels or Oratories on the *Sacro Monte*, many of them buried among the trees. They all contain representations of scenes from the life of the Saviour, in terra cotta, with life-size figures arranged in groups. Each chapel is devoted to a different subject; the 1st, for example, the Fall, the 2nd the Annunciation, and so on to the 46th, which contains the Entombment of the Virgin. Some of the frescoes by *Pelegino Tibaldi* and *Gaudenzio Ferrari* are well worthy of inspection; even the external decorations are not entirely devoid of interest. This "*Nuova Gerusalemme nel Sacro Monte di Varallo*" was founded by *Bernardino Caloto*, a Milanese nobleman, with the sanction of Pope Innocent VIII. As a resort of pilgrims, it did not come into vogue until after the visits of Cardinal Borromeo (p. 179) in 1578 and 1584, from which period most of the chapels date.

Varallo is admirably adapted as head-quarters for excursions to the neighbouring valleys; it is easily accessible, and in beauty and grandeur of scenery surpassed by no other Alpine district (compare *Baedeker's Switzerland*).

The carriage-road to Arona descends the picturesque valley of the *Sesia* to (6 M.) *Borgo-Sesia*, ( $7\frac{1}{2}$  M.) *Romagnano* (Post); quitting the *Val Sesia*, it then crosses the mountains to ( $7\frac{1}{2}$  M.) *Borgomanero*, and (6 M.) *Arona* (p. 178). — Omnibus twice daily from Varallo to Novara (p. 141).

## 24. From Arona to Genoa.

Railway in 5—6 hrs.; fares 19 fr. 65, 13 fr. 10, 9 fr. 85 c.; no luggage free except small articles carried in the hand. Second-class carriages comfortable. Good railway refreshment-rooms at Novara and Alessandria.

The *Apennines*, here penetrated by the most laborious and skilful railway engineering (estimated cost 135 million fr., i. e.

5,400,000 l.), and a glimpse at the *Mediterranean* and *Genoa* (6 hrs. journey from Lago Maggiore), form, next to Venice, one of the most attractive routes in N. Italy.

The railway at first commands picturesque views, to the l., of the S. extremity of *Lago Maggiore* (p. 174) and the mountains of the *Brianza* (p. 156). Numerous cuttings and embankments. A flat, agricultural district is, however, soon reached and extends as far as *Alessandria*. The *Ticino*, here the boundary between *Piedmont* and *Lombardy*, flows at some distance to the l.

The two first stations are *Borgo-Ticino* and *Oleggio* (to the r. a fine glimpse of the *Monte Rosa* chain). Then stat. **Novara** (p. 141), where the *Arona* and *Genoa* line is crossed by that from *Milan* to *Turin* (R. 18); trains to *Milan* in 1½ hr., fares 5 fr. 90, 4 fr. 35 c., 3 fr.; to *Turin* 3 hrs., fares 10 fr. 45, 7 fr. 85, 5 fr. 25 c.

Near *Novara*, on March 23rd, 1849, the Austrians gained a decisive victory over the Sardinians. The line intersects a portion of the battle-field (comp. p. 142).

Next stations *Vespolate*, *Borgo Lavezzaro*, *Mortara*, the last of which was taken by storm by the Austrians two days before the battle of *Novara*. To the r. and l. are numerous fields of rice, which are laid under water during two months in the year.

Branch Line from *Mortara* (in 20 min.; fares 1 fr. 45, 1 fr. 5, 75 c.) N.E. to **Vigevano** (*Albergo Reale*), a town of considerable importance in the silk-trade, with 15,000 inhab., situated near the r. bank of the *Ticino*. Spacious market-place surrounded by arcades. A direct line from *Vigevano* to *Milan* is in course of construction.

Next stations *Valle*, *Sartirana*, *Torre-Beretti* (railway to *Pavia* see p. 189).

To the l. the long chain of the *Apennines* form a blue line in the distance. Rice-fields are seen in every direction. The line crosses the *Po* by means of a bridge of 21 arches and traverses sandy hills planted with vines. Beyond stat. *Valenza* (whence a branch-line runs N.W. to *Vercelli* in 1¼ hr., p. 141) the train passes through a tunnel 1⅓ M. in length. Then stat. *Val Madonna*; several picturesquely situated small towns lie on the chain of hills to the r. The *Tanaro* is then crossed, some fortifications passed, and *Alessandria* (\*Railway Restaurant) reached. Carriages are changed here. Railway W. to *Turin*, see R. 13; E. to *Piacenza*, *Parma*, *Modena*, *Bologna* (*Faenza*, *Ancona*), RR. 12, 38.

**Alessandria** (*Hôtel de l'Univers; Europa; Victoria; Aquila*), a town with 54,354 inhab., situated on the *Tanaro*, in a marshy district, an important stronghold of the Italian kingdom, was founded in 1167 by the Lombard towns in alliance against the Emp. Frederick Barbarossa and named after Pope Alexander III. It is surnamed *della paglia*, i. e. of straw, perhaps because the first houses were thatched with straw. The town contains nothing to detain the traveller. Those, however, who have quitted Arona late in the day will prefer spending the night here to performing the interesting journey through the Apennines in the dark. There is a good café in the *Piazza d'Armi*, near which a military band generally plays between 9 and 10 p. m.

Branch Line to Acqui from Alessandria, in a S. direction in 1 hr. 10 min.; fares 3 fr. 75, 2 fr. 65, 1 fr. 60 c. This line will be prolonged to *Cairo* and *Savona* (p. 124), where it will unite with the coast-line from Genoa to Nice. — **Acqui**, the *Aquæ Statielæ* of the Romans, an episcopal town on the *Bormida* with 8600 inhab., is well known for its mineral waters, which resemble those of Aix-la-Chapelle in their constituent parts and effects. The *Cathedral*, with its double aisles, dates from the 12th cent. Near Acqui the Austrians and Piedmontese were defeated by the French in 1794. Good wine is produced in the vicinity.

The line crosses the *Bormida*, which a short distance below Alessandria falls into the *Tanaro*. About 1 $\frac{1}{4}$  M. E. of the bridge, in the plain between the Bormida and the *Scrivia*, is situated the small village of *Marengo*, near which, on June 14th, 1800, the battle which influenced the destinies of the whole of Europe was fought. The French were commanded by Napoleon, the Austrians by Melas. The battle lasted 12 hrs., and the French lost Desaix, one of their best generals.

The district which the railway now intersects is at first flat; in the distance rise the Apennines. Next stat. *Frugarôlo*. Stat. *Novi* [Branch-line to *Tortona* (p. 110) in 35 min., joining the Alessandria and Piacenza line (Parma, Modena, Bologna), see R. 12], situated on the hills to the r., commanded by a lofty square tower, is known as the scene of the victory gained by the Austrians and Russians under Suwarow over the French on Aug. 15th, 1799, in which the French General Joubert fell. Stat. *Serravalle*, i. e. close of the valley, is the point where the train enters the mountainous district. Between this point and Genoa there are eleven tunnels. The train winds its way through profound rocky ravines (*la bocchetta*), traversing lofty embankments

and several times crossing the mountain-brook (*Scrivia*). The scenery is imposing and beautiful. Next stat. *Isola del Cantone*, then a tunnel of 900 and another of 490 yds.; *Ronco*, then a tunnel of 880 yds.; on the height to the r. the ruins of an old castle. Stat. *Busalla*, the culminating point of the line, 1120 ft. above the sea-level, is the watershed between the Adriatic and the Mediterranean.

The last tunnel, the *Galleria dei Giovi*, is upwards of 2 M. in length, the transit occupying 7 min. Then several short tunnels. The landscape becomes more smiling; the hills, planted with the vine and corn, gradually become more thickly sprinkled with the villas of the Genoese.

To the r., on the loftiest summit of the mountain near stat. *Pontedecimo*, rises the white church of the *Madonna della Guardia*. Next stat. *Bolzanero* and *Rivarolo*. The railway now crosses the *Polcevera*, the stony channel of which is occasionally covered by an impetuous torrent. On the summits of the heights to the l. are towers appertaining to the former fortifications of Genoa. The last stat. *S. Pier d'Arēna* is a suburb of Genoa. On the r. are the lighthouse and citadel, beneath which the train enters the town by a short tunnel. R., before the station is entered, stands the *Palazzo del Principe Doria*, with a long Latin inscription (p. 121). The traveller's first impression of **Genoa** (p. 113) will be much more favourable if he approach it by sea, or by the high road from Nice (passing the lighthouse).

## 25. From Milan to Genoa by Pavia.

### Certosa di Pavia.

Railway from Milan to Genoa in  $4\frac{3}{4}$ — $5\frac{1}{2}$  hrs.; fares 17 fr. 25, 12 fr. 25, 8 fr. 75 c. An early train should be selected in order that nothing of the remarkable scenery of the Apennines be lost.

Those who desire to visit both the Certosa and Pavia from Milan are recommended to take a return-ticket to Pavia (2nd cl. 4 fr. 85 c.), inspect the town (in about 3 hrs.) and then drive (one-horse carriage 4—5 fr.) to the Certosa, a pleasant journey of 50 min., skirting a canal. A visit to the Certosa occupies  $1\frac{1}{2}$ —2 hrs.; thence to stat. Certosa a walk of  $\frac{1}{4}$  hr. (small café at the station).

The train to Pavia at first follows the Piacenza line, then diverges to the S.W. before stat. *Rogoredo* is reached. The high road, which in a straight direction follows the *Naviglio di Pavīa* (p. 144), a broad canal, lies on the r. Below Pavia, near

the union of this canal with the *Ticino*, there are some remarkable locks. The district is flat; underwood and rice-fields are traversed alternately. Stations *Locate* and *Villamaggiore*.

On the high road, to the W. of the railway, is situated *Binasco*, a small town with an ancient castle, in which, on Sept. 13th, 1418, the jealous and tyrannical Duke Fil. Maria Visconti caused his noble and innocent consort Beatrice di Tenda (p. 138) to be executed.

If the traveller prefer to visit the Certosa on the way to Pavia, the train is quitted at stat. *Guinzano* or *della Certosa*, whence the path planted with willows is followed and the long garden-wall of the monastery skirted towards the r. (walk of  $\frac{1}{4}$  hr.). The *Sagrestano* should be enquired for at the entrance. A French lay-brother generally officiates as guide (fee for 1 pers. 1 fr., more for a party). The monastery at present numbers 31 inmates.

The celebrated \***Certosa**, or Carthusian monastery, founded, in 1396 by Gian Galeazzo Visconti, suppressed under Emperor Joseph II., was restored to its original destination in 1844 and placed at the disposal of the Carthusians. The \*\**Façade*, commenced in 1473 by Ambrogio Borgognone, an example of the richest Renaissance style, is entirely covered with marble of different colours and most tastefully decorated; below are medallions of the Roman emperors, above them scenes from sacred history, the foundation of the monastery, and a number of statuettes of apostles and saints. This is unquestionably the finest work of this decorative description in N. Italy, but is far inferior to the façades of the cathedrals of Orvieto and Siena. The nave, commenced in 1396 by Marco di Compione, in the Gothic style, with aisles and 14 chapels, is surmounted by a dome. The *Interior* (front part of the nave only accessible to ladies) is sumptuously and tastefully fitted up. Beautiful pavement of modern mosaic. The chapels and altars are adorned with valuable columns and precious stones; the frescoes and paintings by Borgognone, Procaccini, Cresspi, Bianchi and others are of no great value; fine Madonna and Child by *Luini*, al fresco. The magnificent \**Monument of Gian Galeazzo Visconti* in the S. transept, in white marble, was designed by Galeazzo Pellegrini in 1490, but not completed till 1562. The N. transept

contains the monument of Duke *Ludovico Sforza* and his consort *Beatrice d'Este* (d. 1497). The \**Choir* possesses a fine altar with carving of the 16th cent. The stalls are adorned with figures of apostles and saints, designed by Borgognone. In the sacristy is an altar-piece, representing the \**Assumption*, by Andrea Solari, the upper part of the picture by Bernardino Campi of Cremona. The front portion of the \**Cloisters* is finely decorated in terra cotta. Around the extensive posterior cloisters are situated the 24 different dwellings occupied by the monks, each consisting of three rooms and a small garden. The battle of Pavia, at which Francis I. of France was taken prisoner by Emperor Charles V., took place in 1525 near the Certosa.

**Pavia** (*Croce Bianca; Lombardia; Pozzo*, near the bridge over the Ticino; *Tre Re*, starting-point of the diligences; *Caf * at the corner of the Corso Vittorio Emanuele and the Corso Cavour), with 25,000 inhab., situated near the confluence of the Ticino and the Po, the *Ticinum* of the ancients, subsequently *Pap a*, was also known as the *Citt  di cento Torri* on account of its hundred towers, many of which still exist. In the middle ages it was the faithful ally of the German emperors until it was subjugated by the Milanese; it is still surrounded by the walls and fortifications of that period. At the N. end of the town is situated the *Castle*; erected by the Visconti in 1460—69, now employed as a barrack. The *Corso Vittorio Emanuele*, intersecting the town in a straight direction from N. to S., from the Porta di Milano to the Porta Ticinese, leads to the covered \**Bridge* (a pleasant promenade with picturesque view) over the *Ticino*, which is here navigated by barges and steamboats. A chapel stands midway across the bridge. Near the Corso, to the W., is situated the *Piazza Grande* with the *Cathedral*, an extensive rotunda with four arms, designed by Bramante, but never completed. In the interior, on the r., is the sumptuous \**Arca di S. Agostino*, adorned with 290 figures (of saints and allegorical persons), commenced, it is supposed, in 1362 by Bonino da Campiglione, by whom the figures on the tombs of the Scaliger family at Verona (p. 205) were executed. The lance of Roland is also preserved here. Then, r. of the entrance, a large model of the church, in wood, executed according to the original design. — *S. Michele* (E. of the Corso), a Romanesque struc-

ture erroneously attributed to the Lombard kings, belongs to the latter part of the 11th cent., but has been recently restored. The façade is adorned with numerous reliefs of great antiquity. The nave and aisles are supported by four buttresses which bear double round arches. The very short choir terminates in an apse. Over the centre of the church rises a dome. The crypt is beneath the choir. — *S. Maria del Carmine*, an extensive and venerable edifice of 1325, is architecturally interesting. — The *University*, the oldest in Europe, said to have been founded by Charlemagne, situated in the Corso, is externally a much more considerable structure than that of Padua (p. 220); the different courts of the interior are surrounded by handsome arcades. — At the entrance to the court of the *Casa Malaspina* are the busts of *Boëthius* and *Petrarch*. The former, when confined here by Emperor Theodosius, composed his work on the "Consolation of Philosophy"; the latter once resided here with his daughter and son-in-law. His grandson, who died at the Casa Malaspina, was interred in the neighbouring church of *S. Zeno*. A short poem of Petrarch in allusion to this event, in six Latin distiches, is one of the many inscriptions on the wall opposite the entrance.

Railway from Pavia to Valenza in 2 hrs.; fares 5 fr. 75, 4 fr. 5, 2 fr. 90 c. The line crosses the Ticino and intersects the *Lomellina*, or broad plain of the Po, in a S.W. direction. After a number of unimportant stations are passed, the line reaches *Torre-Beretti*, then *Valenza* (p. 184).

Beyond Pavia the line crosses the Ticino, and a short distance farther the Po and one of its small affluents. Stations *Cava*, *Bressana*, *Calcababbio* and

**Voghera**; this and the journey to Tortona see p. 110. Novi and the journey to

**Genoa** see p. 185.

## 26. From Milan to Verona.

Railway in 5½—7 hrs.; fares 18 fr. 56, 13 fr. 53, 10 fr. 61 c. Finest views to the left.

The train starts from the station outside the Porta Tosa. First stat. *Limite* and *Melzo*. Near stat. *Cassano*, a considerable village with handsome houses, the blue *Adda*, which issues from the Lake of Como near Lecco (p. 164), is crossed. At *Treviglio* the line turns to the N. (Branch-line to *Cremona*, see R. 30.)



**Bergamo** (1168 ft.) (\**Italia*, R. from 2 fr., L.  $\frac{1}{2}$ , A.  $\frac{1}{2}$  fr.; \**Venezia* moderate), capital of the district, or "Delegation", consisting of two distinct quarters, the new town (*Borgo S. Leonardo*) and the old town (*Città*), is an important commercial place with 35,197 inhab., celebrated for its great Fair, the *Fiera di S. Alessandro*, held annually from the middle of August to the middle of September. The *New Town*, containing the *Fiera*, or site of the fair, the corsia and the new town-hall (*municipalit *), is situated on level ground. The *Old town* on the hill, connected with the lower town by means of the Strada Vittorio Emanuele, and consisting principally of very steep streets, is the seat of the government-offices and courts of judicature. The *Promenade* affords a fine view of the richly cultivated plain and the beautiful amphitheatre formed by the surrounding mountains, especially those to the N.E. The *Castle*, rising on the hill to the N.W. above the old town, commands a more imposing and extensive prospect. In the market-place, now the *Piazza Garibaldi*, is situated the *Palazzo Nuovo*, seat of the municipal authorities, erected in the Renaissance style by Scamozzi, but still in an unfinished condition. Opposite to it is the library in the Gothic *Palazzo Vecchio*, or *Broletto*, the ground-floor of which consists of a hall supported by pillars and columns. Here stands the *Monument of Torquato Tasso*, whose father *Bernardo* was born at Bergamo in 1493; near it a handsome fountain. At the back of the Broletto is situated *S. Maria Maggiore*, erected 1173 in the Romanesque style (entrance on the S. side), with ancient portals, supported by lions on the N and S. sides. Adjoining the former is the rich Renaissance fa ade of the chapel of the Colleoni. The interior contains some ancient pictures, fine \*carved work on the choir-stalls, admirable inlaid wood (intarsia) by the Bergamasque Giov. Franc. Capo Ferrato, the handsome monument of the celebrated composer *Donizetti* of Bergamo (d. 1848), by *Vinc. Vela*, and opposite to it that of his teacher *Simone Mayr* (d. 1845). The \**Cappella Colleoni*, in the early Renaissance style, contains the monument of the founder Bart. Colleoni (d. 1475), with reliefs representing the Bearing of the Cross, Crucifixion and Descent from the Cross; above them is the gilded equestrian statue of Colleoni. Adjacent is the much smaller, but beautifully executed monument of his daughter Medea. — *S. Grata*, adjacent to a





nunnery, contains fine paintings and reliefs. On the slope of the hill, in the street leading to the lower town, is situated the *Accademia Carrara*, a school of art containing models and pictures; in the small cabinet Pius VII., by Canova.

From Bergamo to Lecco on the Lake of Como railway in  $1\frac{1}{4}$  hr.; fares 4 fr., 2 fr. 90, 2 fr. 5 c.; from Lecco to *Varenna* and *Colico* see p. 156.

The line now describes a wide curve towards the S.E. and at stat. *Seriate* crosses the *Serio*. Stations *Gorlago* and *Grumello*. At stat. *Palazzolo* the *Oglio* (p. 198), descending from the Lago d'Iseo, is crossed. Then stat. *Coccaglio*, with the monastery of *Mont' Orfano* on the height, stat. *Ospedaletto* and stat. *Brescia* (see R. 28), commanded by its castle.

The slopes near Brescia are sprinkled with numerous villas. The red colour of the mountains is due to the presence of an abundance of iron-ore (comp. p. 193). The line speedily quits the hilly district. Stat. *Rezzato*. Near stat. *Ponte S. Marco* the *Chiese* is crossed. About 6 M. S. of stat. *Lonato* is situated *Castiglione*, for the capture of which in 1796 the French marshal Augereau was created Duke of Castiglione. Beyond Lonato is a short tunnel and a long cutting.

A long viaduct now carries the line to **Desenzano** (p. 84), a harbour at the S.W. extremity of the *Lago di Garda* (p. 83). The railway affords an admirable survey of the lake and the peninsula of *Sermione* (p. 83), connected with the land by a narrow isthmus. The venerable castle with its pinnacles and tower is especially conspicuous.

Next stat. *Pozzolengo*. In this district, extending from the banks of the lake to a point considerably beyond *Guidizzolo* (on the road from Brescia to Mantua), the obstinate and sanguinary battle of Solferino was fought on June 24th, 1859, between the united French and Italian armies and that of Austria. The defeat of the latter shortly afterwards led to the Peace of Villafranca (p. 209). The total extent of the line of battle amounted to upwards of 15 M. The village of *Solferino* (Inn, good red wine; guides) lies on the heights to the S., about 5 M. from the railway; carriage thither and back, from stat. Desenzano 15 fr.

The train next reaches (in 20 min. from Desenzano) **Peschiera** (\**Railway Restaurant*; *Tre Corone*, dear), a fortified town situated at the S.E. extremity of the Lago di Garda, at the

**Общая**



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— 31 —

Harmstahl, Ed Wagner

**Brescia** (482 ft.) vied with Milan at the commencement of the 16th cent. as one of the wealthiest cities of Lombardy, but in 1512 was sacked and burned by the French under *Gaston de Foix*, after an obstinate defence. Five years later Brescia was restored to the dominions of Venice, to which it belonged till 1797, but it has never recovered its ancient importance. On April 1st, 1849, the town was bombarded and taken by the Austrians under *Haynau*, traces of which event are still visible on many of the buildings.

The town, with 35,000 inhab. and numerous iron-works, is delightfully situated at the base of the Alps. Previous to the events of 1848 the town and its environs constituted a vast manufactory of weapons ("*Brescia l'armata*"), which furnished a large proportion of the arms used by the Austrian army. At the present day its energies are devoted to the service of Italy.

The **Duomo Nuovo** (Pl. 5), or episcopal cathedral, commenced in 1604, the dome not finally completed till 1825, is one of the best churches of that period. By the first pillar on the r. is the large \*monument of Bishop Nava (d. 1831), with groups in marble and a relief by Monti of Ravenna; by the first pillar on the l. the monument of Bishop Ferrari. The second altar on the r. is adorned with modern statues in marble of Faith by *Selaroni*, and Hope, by *Emanuelli*, and a modern painting, Christ healing the sick, by *Gregoletti*. Then (3rd altar on the r.) a sarcophagus with reliefs, date about 1500, containing "*Corpora D. D. Apollonii et Philastri*", transferred hither in 1674 from the crypt of the old cathedral. High altar-piece an Assumption by *Zoboli*, designed by *Conca*. In the dome the 4 Evangelists in marble.

The **Duomo Vecchio**, commonly termed **La Rotonda** (Pl. 6), situated on low ground on the S. side of the Duomo Nuovo, is used in winter only for divine service. In summer it is shown by the sacristan ( $\frac{1}{2}$  fr.) of the new cathedral (whose dwelling is at the back of the choir of the latter). This massive structure is circular, as its name implies, and surmounted by a dome. The pillars are painted so as to resemble columns. Substructure very ancient, supposed to date from the 9th cent. The dome and cupola date from the 12th cent., the addition at the back is of a later period. At the second altar on the r. is the monument of Bishop Lambertino (d. 1349) with reliefs. Altarpiece an As-

sumption by *Moretto*. Beneath the circular part of the edifice is the crypt, or *Basilica di S. Filastrio*, supported by 42 columns.

The **Broletto** (Pl. 2), adjoining the cathedral on the N., is a heavy and extensive building of the 12th cent., subsequent additions to which have almost entirely obliterated its original form. It was anciently the seat of the municipal authorities and is now occupied by courts of judicature. A portion of it serves as a prison. The campanile on the S. side, termed *La Torre del Popolo*, appertains to the original edifice.

On the E. side of the *Duomo Nuovo* is the entrance to the **\*Biblioteca Quiriniana** (or *Biblioteca Comunale*, Pl. 19; fee  $\frac{1}{2}$  fr.), comprising 40,000 vols., bequeathed to the town in 1750 by Cardinal *Quirini*. Several curiosities are preserved in a separate cabinet.

An Evangelarium of the 9th cent. with gold letters on purple velum; a Koran in 12 vols., adorned with miniatures and gilding; a \*cross  $\frac{1}{2}$  ft. in height (*Croce Magna*), of gold, decorated with cameos and jewels and portraits of the Empress Galla Placidia and her sons Honorius and Valentinian III., resembling modern miniatures, the whole a most valuable specimen of the workmanship of the 4th cent.; a small cross adorned with gold and pearls and a fragment of the "True Cross", said to have been worn by St. Helena. The *Lipsanoteca*, carved in ivory, a cross composed of the sides of an ancient relic-casket, with representations from Scripture of the 4th or 5th cent. The *Dittico Quiriniano*, carved in ivory, presented by Pope Paul II., and other diptychs (ivory tablets with reliefs). Several calendars carved on a staff. Two caskets containing letters which passed between Napoleon and Canova. — In a separate room old Books of the Gospels with miniatures; a MS. of *Dante* on parchment, with miniatures; a *Petrarch* of 1470 with various illustrations ("*Petrarca figurato*") and written annotations; a *Dante* with notes, printed at Brescia in 1487; the *Codice Eusebiano*, a concordance of the 11th cent. with miniatures; Madonna painted on lapis lazuli by *Titian*.

The **\*Museo Patrio** (Pl. 17), accessible gratis 11—3 o'clock daily; on Sund. and holidays and during the vacations, Sept. and Oct., on payment of a fee), is established in the three (restored) cellæ of a Corinthian temple of Hercules, excavated in 1812, erected by Vespasian, according to inscriptions of A. D. 72. The lofty substructures, the steps, the bases and portions of the shafts of the columns, in white marble, are still well preserved.

The principal Cella contains inscriptions and mosaic pavements. In the hall on the r. are mediæval and other curiosities, ornaments, the monument of Count Pitigliano, weapons, medals (those of the Napoleonic period very numerous). In the hall on the l. ancient sculptures, the most valuable of which is a fine statue of **\*\*Victory**, excavated in 1826, a bronze figure about 6 ft. in height, with a silver wreath of laurel round the head,

in the left hand a shield on which she is about to write, beneath the l. foot a helmet; this is one of the rarest existing specimens of the ancient Greek plastic art. Also a number of coins and medals, ornaments, busts in gilded bronze etc.

The **\*Galleria Tosi** (or *Museo Civico*, Pl. 21), Contrada Tosi, Quartiere VIII., No. 596 (accessible daily 11—3 o'clock, on Sundays and festivals and during the vacations, Sept. and Oct., on payment of a fee), bequeathed with the palace to the town by Count Tosi, contains a number of ancient and modern pictures, drawings, engravings, modern sculptures etc. in a series of small apartments.

In a room on the ground-floor the Laocoon, a group in marble by *Ferrari*; bust of Galileo by *Monti*; copies of Canova's colossal busts of himself and Napoleon, by *Gandolfi*. — In the ante-chamber on the first floor a bust of Count Tosi by *Monti*. — 1st Room: *Andrea del Sarto* (?), Holy Family; *Fra Bartolommeo*, Holy Family. — 2nd R.: *Moretto*, Tullia d'Arragona and Annunciation; *Francesco Francia*, Madonna; *Lor. Lotti*, Nativity; *Moretto*, The disciples at Emmaus. — 3rd R.: *Albano*, Venus and the Graces; *Clouet*, Henry III. of France; *Giorgione*, Nativity (formerly in the old cathedral); *Cesare da Sesto*, Youthful Christ (?); *Ann. Caracci*, St. Francis; **\*Raphael's** celebrated *Pietà*, a small and exquisite work representing Christ crowned with thorns. — Cabinets with interesting drawings and engravings (by *A. Dürer* etc.). — 4th R.: *Migliara*, La Certosa near Pavia; *Borsato*, Winter at Venice; *Vernet*, Night; *Basiletti*, Ischia; *Canella*, Dyeing-works; *Granet*, Choir with monks. — In the adjacent cabinet a bust of Eleonora d'Este, by *Canova*; in the passage a boy treading out grapes, by *Bartolini*. — Corridor with drawings. — In the chapel a statue of the youthful Saviour, by *Marchesi*. — 5th R.: *Baruzzi*, Silvia, statuè in marble. — 6th R.: *Canella*, Night, and other pictures by the same master; *Azeglio*, Episode from Ariosto. — 7th R.: *Basiletti*, Ital. landscapes. — 8th R.: Day and Night, reliefs by *Thorwaldsen*. — 9th R.: Marble statues: *Gandolfi*, Genius of Music; *Thorwaldsen*, Ganymede; **\*Pampaloni**, Boy praying; *Gherardo of Obstal*, Sacrifice of Abraham; *Franceschetti*, Flora. — 10th—13th Rooms: Modern pictures: *Hayez*, Jacob and Esau; *Appiani*, Madonna; *Palagi*, Newton; *Belzuoli*, Copy of Raphael's School of Athens; *Podesti*, Tasso at the court of Ferrara; *Dioti*, Death of Ugolino; *Schiaroni*, Raphael and the Fornarina; *Hayez*, Departure of the Greeks etc.

**S. Clemente** (Pl. 20), near the Tosi Gallery to the S., is a small church containing the tomb of the painter *Alessandro Bonvicini*, surnamed *Moretto* (d. 1564), a monument recently erected to him and five of his works: r. 2nd altar, SS. Cecilia, Barbara and Lucia; l. 1st altar, S. Ursula; 2nd altar, S. Jerome; 3rd altar, Abraham and Melchisedech; \*high altar-piece, S. Clement and other saints. *Moretto* is a highly esteemed master; one of his pictures, representing Fathers of the church, was



purchased in 1847 by the Städel Institute at Frankfurt for 35,000 fl (3000 L.).

**\*S. Afra** (Pl. 1) was erected in 1580 on the site of a temple of Saturn. 1st altar on the r., Nativity of Mary, by *Bagnadore*; 2nd altar, Baptism of S. Afra, by *Bassano*; 3rd altar, Assumption by *Passerotti*. Over the S. door, Martyrdom of several saints, by *Barussorci*. 4th altar, Virgin, S. Latinus, S. Carlo and many other saints, a confused crowd of figures, all of the same size, by *Procaccini*. High altar-piece, Ascension, in which the blue of the sky is somewhat too predominant, by *Tintoretto*. Over the N. door, \*Christ and the adulteress, by *Titian*, one of the great artist's finest works (generally covered). Over the N. altars: Christ in the house of Simon the Pharisee, by *Alessandro Maganza*; \*Martyrdom of St. Afra, by *P. Veronese*; Brescian martyrs, by *Palma Giovine*.

**S. Nazaro e Celso** (Pl. 13), near the gate leading to the railway-station, erected in 1780, contains several good pictures. \*High altar-piece by *Titian*, in five sections, the Resurrection being the principal subject, on the r. St. Sebastian and St. Rochus, l. St. Nazarus and St. Celsus with the portrait of the person for whom the picture was painted, above these the Annunciation. Over the 1st altar on the l. the \*Coronation of the Virgin by *Moretto*; over the 2nd altar on the l. Nativity, with S. Nazaro and S. Celso, also by *Moretto*.

**Madonna dei Miracoli** (Pl. 22), not far from S. Nazaro, is a small church with four domes and richly decorated façade in the early Renaissance style, erected towards the close of the 15th cent.; over the 1st. altar on the r. a \*Madonna and Child, with St. Nicholas, by *Moretto*.

The **\*Palazzo Comunale** (Pl. 16), usually termed **La Loggia**, situated in the handsome Piazza Vecchia, is the town-hall of Brescia, erected by *Formentone* in 1508 on the ruins of a temple of Vulcan, and completed in the latter half of the 16th cent. by *Jacopo Sansovino* and *Palladio*. The exterior of this imposing structure is somewhat overladen with ornament. In the angles of the arches of the lower part is a series of busts of Roman emperors as medallions. In front of this edifice rises a monument, erected by the king in 1864, in honour of the natives of Brescia who fell during the gallant defence of their town

against the Austrians in the insurrection of 1849, or were subsequently shot by order of Haynau.

On the opposite side of the Piazza, above an arcade, rises the **Torre dell' Orologio**, or clock-tower, with a large dial marking the hours according to the Italian computation (1 to 24). The bell is struck by two iron figures as in the clock at Venice (p. 240).

The **\*Campo Santo**,  $\frac{1}{2}$  M. outside the Porta S. Giovanni, is one of the finest in N Italy. It is approached by a triple avenue of cypresses diverging to the l. from the high road (see below). The long halls, with niches resembling the columbaria of the ancients, were erected in 1815. Beyond the chapel in the centre new halls have been constructed. In the intervening spaces rises a rotunda terminating in a column, at the back of which is a mortuary chapel. — Fine view from the gate of the *Castello*.

## 29. From Brescia to Tirano in the Valtellina.

### Lago d'Iseo. Monte Aprica.

Distance about  $78\frac{1}{2}$  M. From Brescia post-omnibus daily at an early hour from the Albergo Reale, halting at *Pisogne* 1 hr. and at *Breno* 1 hr. and arriving at *Edolo* in the evening, fare 7 fr. Diligence from *Edolo* to *Tirano* (4 fr.) 3 times weekly; one-horse carr. about 10 fr. There is also diligence-communication between Brescia and Tirano, but generally by night only. This direct route is recommended to the notice of travellers who are already acquainted with the Lake of Como and desire to reach the upper Val Tellina and the Stelvio or Bernina from Brescia. The scenery from Iseo onwards is beautiful the whole way.

The omnibus quits Brescia by the Porta S. Giovanni (to the l. is the avenue of cypresses leading to the *Campo Santo*, see above) and after a drive of  $\frac{1}{2}$  hr. diverges to the r. from the Milan road. The country is flat. *Camignone* is first reached; then, near *Provaglio*, the mountainous region is attained. On the mountain to the r. rises the white church of the *Madonna del Corno*.

$11\frac{1}{2}$  M. **Iseo** (*\*Leone*), situated on the lake of that name, is a busy place of some importance. Steamboat once daily in  $1\frac{1}{2}$  hr. to Lovère (twice on market-days, Thursd. and Sat.), but not in correspondence with the post-omnibus from Brescia, which does not touch the W. bank of the lake. Another omnibus runs from Lovere to *Edolo*. Travellers from the *Passo*

d'Aprica and the Val Camonica may cross the lake from Pisogne to Lovere ( $\frac{1}{2}$  fr.) and proceed thence by steamboat (generally at night only) to Lovere.

The **\*Lago d'Iseo** (*Lacus Sebinus*, 582 ft. above the sea-level, greatest depth 920 ft.), about 15 M. in length from *Sarnico* (Leone d'Oro), at the S.W. extremity, to *Lovere* at the N. extremity, and averaging  $11\frac{1}{2}$  M. in breadth, somewhat resembles an *S* in form, and like the other lakes of N. Italy occupies the basin of a valley. The *Oglio* enters the lake between Pisogne and Lovere and emerges from it near Sarnico. The scenery vies in beauty with that of the Lago di Garda, the soil is admirably cultivated, and the vegetation of a luxuriant, southern character. The *Mezz-Isola*, an island  $11\frac{1}{2}$  M. in length, consisting of a lofty ridge descending precipitously on the E. side, at the S. E. base of which lies *Peschiera d'Iseo* and at the N.W. base *Siviano*, two fishing-villages, rises picturesquely and boldly in the middle of the lake. On the height above Peschiera stands a church, in which divine service is celebrated once annually. Near the S.W. extremity of the island lies the islet of *S. Paolo*.

The new \*road, constructed at the expense of the parishes of the Val Camōnica and completed in 1852, commencing at *Sale Marazzino* and terminating at *Pisogne*, a distance of 6 M., is little inferior in the boldness of its structure to that on the banks of the Lake of Como (p. 156). Immediately to the l. lies the lake, whilst on the r. the rocks rise precipitously, in some places overhanging the road, which is carried through a number of galleries and supported by solid masonry.

From Iseo the narrow road winds through a succession of vineyards, which occupy the valley and its slopes. It reaches the bank of the lake at *Sulzano*, opposite to the island and the village of Peschiera. On the mountain, far above, is seen the white church of *S. Rocco*; then farther on, the ruins of the monastery of *S. Loretto* on a rock in the lake. *Sale Marazzino* (Albergo della Posta), consisting of a long row of houses, is the largest village on the road. Then *Marone*, and

$11\frac{1}{2}$  **Pisogne** (*Albergo Grisoni*), at the N.E. extremity of the lake. Towards the close of this portion of the route the scenery is strikingly beautiful, especially where the lake terminates in an rounded bay, and where **Lovere** (*S. Antonio*, or *Posta*;

*Leone d'Oro*; \**Canone d'Oro*), with its busy harbour, which formerly afforded the sole outlet to the industry of the Val Camonica, lies picturesquely on the N. bank. The long and handsome *Palazzo Tadini*, a conspicuous point in the distance, contains a collection of antiquities, pictures and specimens of natural history, and in the family chapel a monument by Canova. Omnibuses between Loverè and Edolò, and Loverè and Bergamo (p. 190). The *Monte Guglielmo* (6019 ft.), rising S.E. of Pisogne, whence the ascent occupies 4 hrs., commands a fine prospect.

At *Pisogne* the omnibuses to and from Brescia generally halt for 1 hr., and passengers have ample time for breakfast or an early dinner. The road now quits the lake and traverses a fertile, alluvial tract. To the l. flows the *Oglio*, a considerable river, which is crossed at *Darfo*. The road now skirts the W. side of the valley, which presents the usual characteristics of the valleys of the S. Alps, being richly productive of maize, grapes, mulberries etc, and enclosed by lofty, wooded mountains. The dark rocks (verrucano) here contrast peculiarly and strikingly with the light (trias) formations.

At *Cividate* the *Oglio* is crossed by two bridges. On the height a very picturesque deserted monastery. Near *Breno* a broad hill, planted in numerous terraces with vines and mulberries, and surmounted by a ruined castle, rises from the valley.

14 M. **Breno** (*Pelegriño*; *Albergo d'Italia*, of very small pretension) is the capital of the *Val Camonica*, which is 36 M. in length, extends from Loverè and Pisogne to the *Monte Tonale* (p. 200), and produces a considerable quantity of silk and iron (5 blast-furnaces). The construction of the lake-road (p. 198) at a cost of 200,000 fr., defrayed by this district alone, bears ample testimony to the prosperity of the inhabitants.

The road now crosses a mountain-torrent descending from *Monte Pizzo*, the indented ridge of which, partially covered with snow, peeps from an opening on the r. A massive mountain of basalt here extends towards the road; near the summit columnar basalt is occasionally visible. Beyond *Capo di Monte* (1290 ft.) the character of the scenery gradually changes. The valley contracts, maize and mulberries become rarer, whilst numerous chestnut-

trees flourish on the slopes and in the valley itself. The road ascends slightly.

16½ M. **Edolo** (2147 ft.) (*Due Mori; Leone*), a mountain-village possessing iron-works, lies in a basin on the *Oglio*, which here descends from the rocks and forms a waterfall. (Diligence to Tirano see p. 197). *Carlo Vaerini* is recommended as a vetturino; one-horse carriage to Tirano in 6 hrs., 10 fr.; to Lovere in 9 hrs., 15 fr. Distance from Edolo to Tirano 25 M.

The new Tonale Route here diverging N.E. to the **Monte Tonale** (6119 ft.), is one of the most important military routes from the Tyrol to N. Italy, formerly intended by the Austrian government to supersede the much loftier Stelvio Route (p. 64), the maintenance of which was attended with far greater expense. The road leads on the E. side of the Monte Tonale, which forms the boundary between Lombardy and the Tyrol, through the *Val di Sole* (*Satzberg*) and *Val di Non* (*Nonsberg*), which descend to *S. Michele Lombardo* (or *Wälsch-Michael*), a station on the railway from Bozen to Verona (p. 77), in the valley of the Adige. — Near Edolo and the village of *Mu*, situated in the vicinity on the E. slope of the mountain, skirmishes took place in June, 1859, between the Austrians, who had descended from the Monte Tonale, and the Garibaldians.

The excellent new road (completed 1862), furnished with numerous bridges and consisting almost exclusively of solid masonry, gradually rises beyond Edolo on the N. slope of the mountain. At *Corteno*, a village with a large church and handsome parsonage, the new road is joined by the old, which leads on the r. (S.) bank of the *Corteno*. Beyond it is a picturesque rocky gorge. High up on the r. lies the village of *Galleno*. Near the poor village of *S. Pietro* the highest point of the **Passo d'Aprica** (3800 ft.) is reached. The boundary-stone between the *Val Camonica* and the *Val Tellina* stands on the old road to the l., about half-way between Edolo and Tirano. The inn *Alla Croce d'Oro* is ¾ M. farther. *Aprica*, 1½ M. W. of *S. Pietro*, is another village consisting of rude huts only.

A view of the *Val Tellina*, with *Sondrio* in the background, is now soon disclosed. The broad, gravelly channel of the *Adda* (p. 71) and the devastation frequently caused by the stream are well surveyed hence. Several snowy peaks of the spurs of the *Bernina* come in view to the N.; lower down, above *Tresenda* rises the square watch-tower of *Teglio* (p. 72). On the road is situated the \**Belvedere* (Inn), 1½ M. from *Aprica*. Fine view of the valley of the *Adda*.

The admirably constructed road now descends through plantations of chestnuts in a long curve, the E. extremity of which extends to a point nearly opposite Tirano. Here, however, it resumes a W. direction, passes *La Motta*, finally reaches the bottom of the valley of the Adda by means of two tunnels and crosses the river near *Tresenda* (p. 71). In tolerably dry seasons when no inundation of the Adda need be apprehended, pedestrians are recommended to quit the high road, a few paces from the point where it turns to the W., by a footpath to the r., first somewhat steep, which near the village of *Staziona* crosses a brook, passes through an opening in the wall and reaches *Madonna di Tirano* (p. 71) in  $1\frac{1}{2}$  hr. A saving of  $4\frac{1}{2}$  M. is thus effected. From Tresenda to Tirano about 6 M. *Tirano* (1413 ft.) see p. 71. Those whose destination is Sondrio need not proceed first to Tirano, but carriages are seldom to be obtained at Tresenda.

### 30. From Milan to Cremona.

Railway in  $3\frac{1}{4}$  hrs.; fares 11 fr. 90, 8 fr. 65, 6 fr. 15 c.

From Milan to *Treviglio* see p. 189. The train here diverges to the S.E. First stat. *Caravaggio*, birth-place of the painter Michael Angelo (Amerighi) da Caravaggio, with the pilgrimage-church of the *Madonna di Caravaggio*. Next stat. *Casalezzo-Vaprio*; then *Crema*, an industrial town (with 9000 inhab.) with an ancient castle and an episcopal residence.

Following stations *Castelleone*, *Soresina*, *Casalbuttano*, *Olmenetto*. The station at Cremona is without the Porta Milanese.

**Cremona** (*Sole d'Oro*; *Italia*; *Capello*), situated in a fertile plain on the l. bank of the Po, with 28,591 inhab., possesses streets and piazzas on an extensive scale, bearing testimony to its ancient importance. The original town was wrested by the Romans from the Gallic Cenomani and colonized by them at various periods, the first of which was at the commencement of the Punic wars (B. C. 218). It suffered seriously during the civil wars and was several times reduced to ruins, but was restored by the Emp. Vespasian. The Goths and Lombards, especially King Agilulf, as well as the subsequent conflicts between Guelphs and Ghibellines, occasioned great damage to the town. Cremona espoused the cause of Frederick Barbarossa against Milan and

Crema and afterwards came into the possession of the Visconti and of Francesco Sforza, since which period it appertained to Milan.

In the principal *Piazza* rises the *Torrazzo*, a tower 372 ft. in height, said to be the loftiest in Italy, founded 754, completed 1284, connected with the cathedral by a series of loggie. The summit commands an extensive prospect. Here, too, is situated the \**Palazzo Pubblico*, containing a richly decorated chimney-piece, by G. C. Pedone, 1512. — The \**Cathedral*, a German-Lombard structure of 1107, possesses a rich façade decorated with columns. In the interior are frescoes from the life of Mary, by *Boccaccino* and *Meloni*, and pictures by *Pordenone* and others. In the vicinity are the octagonal *Battisterio* of 1167 and the *Campo Santo*, with ancient mosaics (entrance r. of the cathedral, No. 10). \**S. Agostino e Giacomo in Braida*, of the 14th cent., contains paintings by *Pietro Perugino* and *Galeazzo Campi*. \**S. Sigismondo*, 1½ M. from the town, on the road to Mantua (E.), possesses pictures by *Campi* and *Boccaccino*. — Cremona also boasts of a number of handsome Palaces, e. g. that of *San Secondo*, with sculptures by *Sacchi*. — Picture Galleries of the Marchese *Pallavicini*, Conte *Schizzi*, C. *Pedretti*, *Ala di Ponzone* etc. — Near the village of *Le Torri* is situated the beautiful \**Villa Sommi*.

The manufacturers of the far-famed violins and violas of Cremona were *Amati* (1590—1620), the two *Guarneri* (1662—80 and 1717—40) and *Stradivari* (1670—1728).

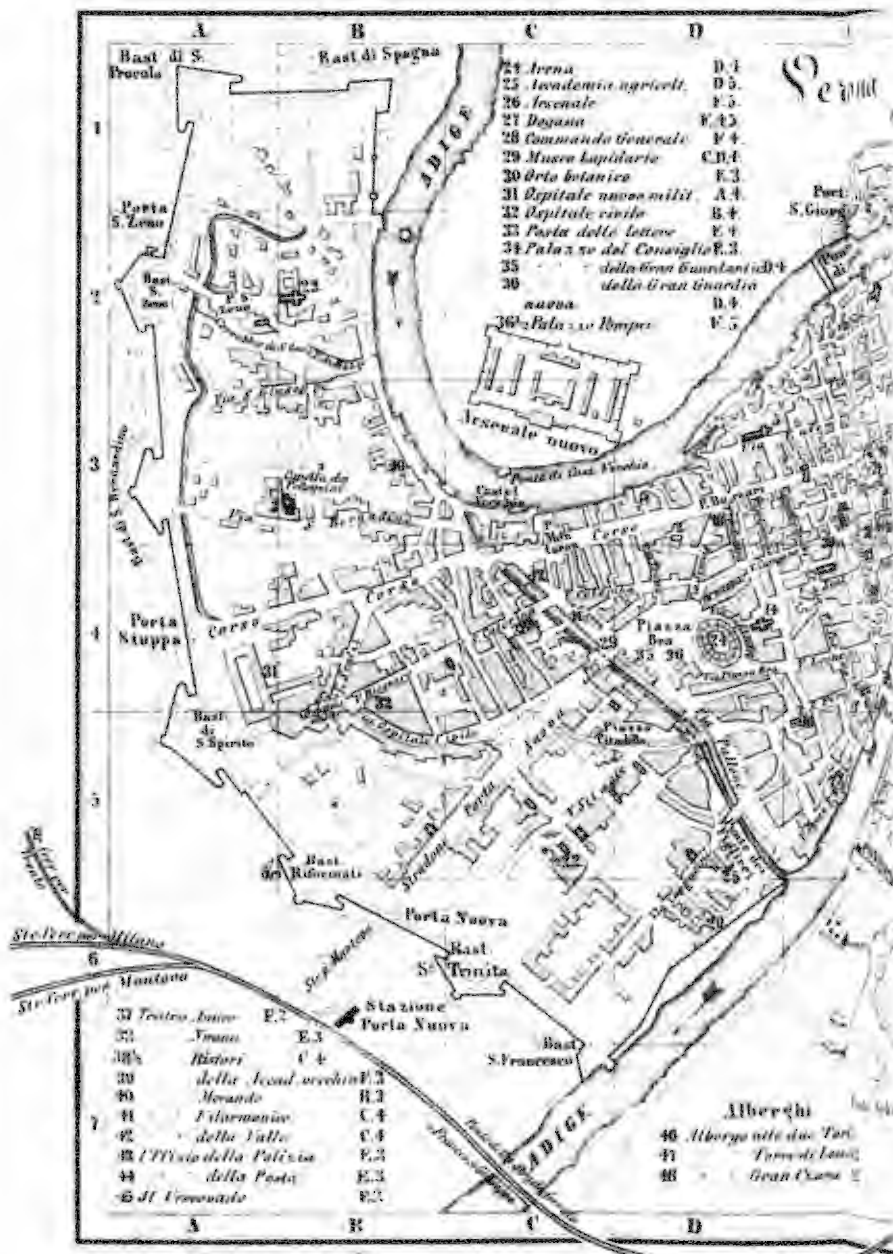
On Feb. 1st, 1702, *Prince Eugene* here surprised the French marshal *Villeroi* and took him prisoner. In 1799 also the Austrians here defeated the French.

In the castle of *Soncino* on the *Oglio*, 20 M. N.W. of Cremona, *Ezzelino da Romano*, once the powerful representative at Padua and Verona of the Emperor Frederick II., renowned for his bravery, as well as for his relentless cruelty, died on Sept. 27th, 1259, eleven days after he had been wounded at the battle of Cassano (p. 189). Even whilst in prison he displayed his indomitable and haughty spirit, spurned from his presence the monks who proffered the consolations of religion, refused to take food and medicine and tore the bandages from his wounds. The talented painter C. F. *Lessing* derived from this history the subject of one of his finest works (in the *Städel Gallery* at Frankfurt on the Main).

From Cremona to Brescia and to Pavia see p. 192.











From Cremona to Mantua (diligence from the Albergo del Capello) the road leads by (11 M.) *Cicognolo*, (14 M.) *Piadena*, (81½ M.) *Bozzolo*, (17 M.) *Castellucchio*; then (11 M.) *Mantua* (p. 210). — From Cremona to Parma diligence (from the [Albergo d'Italia] daily in 7 hrs. by *Casal maggiore*; the traveller will, however, find it more convenient to drive to the (15 M.) railway-station *Firenzuola* (p. 266). — The road from Cremona to Piacenza intersects the plain on the r. (S.) bank of the *Po*, after having crossed the river with its numerous islands 1½ M. beyond the former town. Stations *Monticelli*, *S. Nazaro*, then *Corso*, where the river formed by the *Chiavenna* and *Riglio* is crossed. At *Roncaglia* the *Nure* is crossed, after which the road proceeds W. to *Piacenza* (see p. 111).

### 31. Verona.

**Hotels.** Due Torri (Pl. 46), R. 3, L. 1, B. 1½, D. 4, A. 1 fr.; \*Torre di Londra (Pl. 47), similar charges; Hôtel Rainer (Pl. 48), R. 1½, L. ½, A. ½ fr.; Colombo d'Oro; Aquila Nera, near the church of St. Eufemia and the Piazza d'Erbe; \*S. Lorenzo, with restaurant, on the Adige, in the third narrow street W. of the Porta Borsari.

**Restaurants.** \*Del Teatro Filarmonico on the S. side of the Piazza Brà. Beyond the gateway, immediately to the r. by the moat, is the \*Osteria al Giardino S. Lucca (with baths). Aquila Nera see above. Crespi, near the Ponte delle Navi (p. 207).

**Cafés.** \*Europa and \*Vittorio Emanuele in the Piazza Brà, where a military band plays every evening. \*Café Dante, in the Piazza de' Signori.

**Bookseller.** Münster, in the Via Nuova, the principal business-street, leading from the Brà to the Piazza d'Erbe.

**Fiacres.** Drive of ¼ hr. 65 c., ½ hr. 1 fr., 1 hr. 1½ fr., each succeeding hr. 1 fr. 25 c.; in the evening 40 c. per hr. more. To the station after 10 p. m. 1 fr. 75 c.; luggage 20 c. for each person. These fares are for 1–2 pers.; for each additional pers. ⅓rd more. Omnibus from the stat. to the town 30 c.

**Railway Stations.** Verona possesses two stations (to which the traveller's attention is directed in case of mistakes with regard to luggage etc.), one outside the *Porta Vescovo*, 1½ M. E. of the Piazza Brà, the other outside the *Porta Nuova*, ¾ M. to the S. — Railway to *Bozen* and *Innsbruck*, see R. 8; the trains start from the station beyond the Porta Vescovo, but halt at the station outside the Porta Nuova; to *Mantua* (R. 32) from the Porta Nuova. (The Austrian, as well as the Italian paper-currency should be avoided by those crossing the frontier in either direction.)

The principal objects of interest, which may be inspected in one day, are as follows: Arena and Piazza Brà, then across the Adige to the Palazzo Pompei (on the way thither is S. Fermo Maggiore, p. 207), back by the Via Leoni to the Piazza de' Signori, with the tombs of the Scaligers; S. Anastasia, the Cathedral, and across the Ponte di Ferro to S. Giorgio; a drive along the Corso, from the Porta Borsari to the Porta Stuppa and S. Zeno, then back to the Giardino Giusti.

**Verona** (157 ft.), the *Bern* of early German lore, with 60,000 inhab. and a garrison of 6000, situated at the base of the Alps, on the rapid *Adige*, which is crossed by 5 bridges, is the most important fortress, and next to Venice the most considerable town in Venetia.

The **\*Amphitheatre** (Pl. 24) bounds on one side the principal square of Verona, the *Piazza Brà* (*Praedium*). This celebrated arena, probably erected under Diocletian (A. D. 284), is 100 ft. in height, 513 ft. long, 410 ft. wide (the arena itself 225 ft. long, 133 ft. broad), circumference 492 yds. Around the amphitheatre rise 45 tiers of steps, 18 inches in height, 26 inches in width, of grey marble (modern), on which it is calculated that 27,000 spectators could be accommodated. A small portion only of the external wall, blackened by age, is still standing. Entrance on the W. by one of the 72 arcades; fee optional. Fossil fish from Monte Bolca and other curiosities are sold here. The arcades are let by the town at high rents to dealers in wares of every description.

On the S. side of the Brà are the old and new *Guard Houses*, on the N. several large cafés, on the W. the *Old Town Hall*, now a barrack. The W. corner is occupied by the *Teatro Filarmonico* (Pl. 41), with the *Museo Lapidario* (Pl. 29), a valuable collection of Roman and Greek inscriptions, basreliefs, Roman statues etc. N. of the Brà is the *Porta de' Borsàri*, a triumphal arch (or, according to others simply a gateway of the old town-wall), occupying the entire breadth of the street (*Corso Vecchio*), consisting of two entrance-archways surmounted by two galleries, with façade towards the exterior of the town, erected under the Emperor Gallienus, A. D. 265.

The small *Piazza dei Signori*, paved with slabs of marble and surrounded by six handsome and picturesque palaces, was the mediæval focus of the traffic of Verona. It is adorned with a *Statue of Dante*, erected 1865, with inscription. In one corner is the **Palazzo del Consiglio** (Pl. 34), or *Council Hall*, erected at the commencement of the 16th cent by Fra Giocondo da Verona (architect of the Notre Dame bridge at Paris and of the massive bridge over the Adige), possessing a remarkable and picturesque *Internal Court*. This edifice is adorned with statues of celebrated natives of the town, among whom are Cornelius Nepos and

Catullus. ("Mantua Virgilio gaudet Verona Catullo" *Ovid.* — "Tantum magna suo debet Verona Catullo, quantum parva suo Mantua Virgilio". *Martial.*)

The passage at the other corner leads to the modernized Romanesque church of *S. Maria Antica* (Pl. 11) and the imposing Gothic **\*Tombs of the Scaligers** (a *scala*, or "ladder", forms part of their armorial bearings and frequently recurs in the surrounding railings), who for upwards of a century (1262—1389) held the chief power in the republic of Verona. The largest of these monuments is that of Can Signorio (d. 1375), by *Bonino da Campiglione*. On the six square columns which surround it are six Christian heroes under canopies, above are the Christian virtues in niches, and on the summit the equestrian statue of Can Signorio, who erected the monument to himself. On the other side, next to the Piazza of the town-hall, is the monument of Mastino II. (d. 1351), also adorned with a double series of allegorical figures. Between these two principal monuments are four sarcophagi of Veronese marble, the three first dating from 1311, the last from 1359. Over the church-door is the monument of Can Grande (d. 1329). Adjacent is the monument of Can Grande II., who was assassinated in the streets by his own brother Can Signorio; finally that of Mastino I. (d. 1277) (fee for the attendant who opens the enclosure 30 c.).

The **Cathedral** (Pl. 4) is an imposing Gothic structure of the 14th cent., with choir and Romanesque façade of the 12th cent. Behind the column of the handsome portal are the two paladins of Charlemagne, Roland and Oliver, in half relief. The front columns rest on griffins. In the interior, over the 1st altar on the l., is an **\*Assumption** by *Titian*. Elegantly wrought rood-loft of marble, designed by *Sanmicheli*. The handsome cloisters are supported by arches on double columns of red marble in two stories one above the other (entrance contiguous to the cathedral).

**\*S. Anastasia** (Pl. 1), adjoining the hotel "Due Torri", is a fine Gothic church of the 14th cent., of beautiful and grand proportions in the interior, the vaulting of which however is disfigured with unsuitable painting. The façade constructed of brick and partially covered with marble, presents a somewhat dilapidated aspect. The church contains several good monuments.

On the two first pillars, as supporters of the basin for consecrated water, are two beggars in white and grey marble, that on the l. executed by *Gabriel Cagliari*, father of Paul Veronese, that on the r. by *Aless. Rossi* in 1591. The chapel of the Pellegrini, on the r. by the high altar, is adorned with reliefs of the 14th cent., representing the history of Christ from the Nativity to the Resurrection, and contains two monuments of the Pellegrini in red marble. — To the l. of the church, over a gateway adjoining the small church of *S. Pietro Martire* (Pl. 15) is the dingy marble sarcophagus of Count Castelbarco, beyond it another similar monument and two still more ancient in front of the pediment of the church.

At the opposite extremity of the town is situated \**S. Zenone* (see below). To the r. on the route thither is the ancient residence of the Scaliger family, the *Castello Vecchio*, a rude structure of red brick, now the *Arsenal*; also the *Ponte di Castello* over the Adige, constructed in the 14th cent., remarkable for its three arches of different size and its peculiar Lombard pinnacles. To the l., opposite to the bridge, the prolongation of the Corso leads to the *Porta Stuppa* (or *Palio*), which has long been walled up, the finest of the gates of Verona erected by *Michele Sanmicheli* (1484—1549), the most famous builder of fortifications of his time. — To the N. of this point, by the monastery of *S. Bernardino*, is the *Cappella dei Pellegrini* (Pl. 3), a very interesting sample of early Renaissance, also by *Sanmicheli*. It is surmounted by a dome and is free from painting and gilding.

\**S. Zenone* (Pl. 23) is a Romanesque basilica of most noble proportions. The nave in its present form dates from the 12th, the choir from the 13th cent.

The Portal is embellished with marble reliefs of 1178, the subjects of which are derived from Scripture, from the creation of woman and the Fall to the Betrayal by Judas and the Crucifixion. The hunting-scene to the r. in one of the lower sections is known as the "Chase of Theodoric", an allusion to his having embraced the heretical Arian doctrines. Then representations from the life of St. Zeno and of the months, beginning with March. The doors, consisting of a number of small brazen plates with reliefs (of which the oldest are very rudely executed), are said to have been presented by Dukes of Cleve (on the Rhine). The two columns of the Portal rest on lions (comp. p. 76). To the r. by the church is a round altar supposed to be of Roman origin. — In the Interior, l. of the entrance, is a large ancient vase of porphyry, 27 ft. in circumference. In the r. Aisle Christ and the 12 Apostles, a series of statues in marble, some of

them painted, supposed to be coeval with the relief of the portal. The faded remnants of old frescoes probably date from the period of Giotto (1300). From both aisles steps descend to the spacious and lofty Crypt (with 40 columns, all differing in ornamentation). To the r. in the Choir, above the crypt, is the very ancient painted marble figure of St. Zeno, Bishop of Verona, holding his episcopal staff and (as patron-saint of fishermen) a fishing-rod with a silver fish. Behind the high altar is a \*picture (covered) by *Montegna*, in excellent preservation, consisting of 3 compartments, a Madonna and angels, with groups of saints on the r. and l. — A door in the N. aisle leads to the admirably preserved \*Cloisters, supported by a series of elegant double columns of great antiquity, having been restored (according to an old inscription) as early as 1123. Immediately to the r. two tombstones are recognised as pertaining to the Scalliger family by the ladder represented on them. — On the S. side of the church is a small disused Cemetery whence a general view of the church with its campanile of 1045 (restored 1120) is best obtained. At the entrance of a disused Mausoleum, with a sarcophagus and two columns (descent by 12 steps), a stone bears an inscription: "The sepulchre of Pepin, King of Italy, the Son of the Emperor Charlemagne". Adjacent is a very large Roman sarcophagus.

On the opposite bank of the Adige, near the Ponte delle Navi, is situated the **Palazzo Pompei**, a handsome structure erected by Sanmicheli. It was presented by the family to the town and is now occupied by the *Museo Civico* (fee 1 fr.).

The Ground-Floor contains antiquities, casts, and fossils from Monte Bolca. The Pinacoteca, or picture-gallery, on the upper floor consists principally of works of the Veronese school. 2nd Room: *Cima da Conegliano*, Madonna with saints. 3rd R.: ancient pictures on wood. 4th R.: *Paolo Veronese*, Descent from the Cross and a portrait. 5th R.: *P. Veronese*, St. Cecilia, a fresco; *Girolamo dai Libri*, Holy Family. 6th R.: *Paolo Morando* (d. 1522), Scenes from the Passion. 7th R.: *Bonifazio*, The Prodigal Son; *Palma Vecchio*, Portrait.

**S. Fermo Maggiore** (Pl. 6) dates from the commencement of the 14th cent. The architecture of the exterior should be inspected. The façade is of brick, with decorations in marble. The interior is modernized; the ceiling in walnut-wood with remains of old frescoes is peculiar. L. of the entrance is a Resurrection carved in wood. The Cappella del Sacramento on the l. contains an altar-piece by *Carotto*, painted in 1528; above are the Virgin and St. Anna, beneath are John the Baptist, St. Sebastian and other saints.

The *Ponte delle Navi* in the vicinity was erected to replace a bridge destroyed by an inundation in 1757. If the stranger cross the river and follow the wharf to the S. he reaches the *Porta S. Vittoria*, which leads to the uninteresting *Campo Santo*,



enclosed by a Doric colonnade, connecting the lofty church with two temples. The summit of the pediment is adorned with a marble group of Faith, Hope and Charity, by *Spazzi*.

In a closed garden (visitors ring in the *Vicolo Franceschine*) on the r. bank of the Adige, nearly opposite the burial-ground, are the remains of a Franciscan Monastery (Pl. 20). A chapel in the garden of the monastery-church, now used as a coach-house, contains a rude sarcophagus in red Verona marble, called without the slightest authority the "Tomb of Juliet" (fee 25 c.). Shakespeare's play of "Romeo and Juliet" is founded on events which actually occurred at Verona. "Escalus, Prince of Verona" was Bartolommèo della Scala (d. 1303), one of the ruling princes of the Scaliger family (comp. p. 205). The lofty and narrow house of Juliet's parents (Pl. E. 4) in the street of S. Sebastiano (formerly Capelletti), now a tavern, still bears the hat (over the entrance to the court) which was the distinctive emblem in the armorial bearings of the family.

A fine \*view of Verona and its environs, as well as the Alps and distant Apennines, is obtained from the somewhat neglected **Giardino Giusti** on the l. bank of the Adige (access daily; visitors ring at a gate on the r.; fee 25 c.), celebrated for its numerous (upwards of 200) cypresses, some of which are 400 — 500 years old and said to exceed 120 ft. in height. In the spring of 1848 the Piedmontese had advanced as far as the chain of hills which bounds the W. horizon and occupied them during three months, but were driven from their position by Marshal Radetzky on July 25th. The campanili of *S. Lucia* (1½ M.) and *S. Massimo* are conspicuous objects in the landscape. *Somma Campagna* (p. 192) and *Custozza* (p. 80) lie 10—12 M. to the S.W.

The view is still finer from the **Castello S. Pietro** (ascent by the *Ponte della Pietra*; permission obtained at the office of the commandant at the entrance), the ancient castle of "Dietrich of Bern" the hero of a German legend. It was entirely remodelled by Galeazzo Visconti in 1393, destroyed by the French in 1801 and refortified by the Austrians in 1849. At its base, immediately below the bridge, are the remains of an ancient semicircular Roman *Theatre* (Pl. 37), excavated in the court of a private house.

**S. Giorgio** (Pl. 10), in the vicinity, near *Porta S. Giorgio*, completed in 1604, contains several admirable pictures, but is accessible in the morning only. Over the entrance-door, Baptism of Christ, by *Tintoretto*; 1st altar l., St. Ursula and her companions, the Saviour above, painted in 1545 by *Franc. Carotto*; 4th altar l., \**Madonna* with two saints, God the Father above, three angels with musical instruments below, by *Girolamo dai Libri*. R. in the choir the Miracle of the Five Thousand, by *Paolo Farinati*; l. Shower of manna, by *Fel. Brusasorzi*, both painted in 1603. \*High altar-piece, Martyrdom of St. George, by *P. Veronese* (generally covered).

The wall of the house adjoining the church on the N. bears numerous traces of the bullets of the campaign of 1848.

### 32. From Verona to Modena by Mantua.

Railway to Mantua (22½ M.) in 1¼ hr.; fares 4 fr. 45, 3 fr. 35, 2 fr. 25. From Mantua Diligence (office at the *Aquila d'Oro*) daily to *Modena* in 7½ hrs., fare 6 fr.; to *Reggio*, station on the Bologna and Piacenza line (p. 267), in 6 hrs.; to *Parma* in 5 hrs.; to *Cremona* in 7 hrs. — Projected railway from Mantua to Modena and *Cremona*.

Soon after quitting the station outside the *Porta Nuova* (p. 203) the train quits the Milan line (R. 26) and leads to the S., across a richly cultivated and productive plain. Fields of rice are occasionally seen, especially near Mantua. Stat. *Dossobuono*, then *Villafranca*; here was signed the celebrated treaty between the French and Austrian Emperors, July 11th, 1859, which terminated the Italian war and was confirmed by the Peace of Zürich. Next stations *Mozzecane*, *Roverbella* and *Mantua*.

The railway-station is about 2½ M. distant from the town. Omnibuses to the hotels in 35—40 min.; they start from the hotels for the station 1½ hr. before the departure of the train. Fiacre 2, there and back 3 fr. Midway between the station and the town rises the *Citadel of Mantua*, where *Andreas Hofer*, the Tyrolese patriot, was shot by order of Napoleon on Feb. 20th, 1810. He was originally interred in the garden of the curé, but was conveyed to the Tyrol in 1823. A monument marks the spot where the execution took place. The road next crosses the *Argine Mulino* (i. e. mill-dam), a long covered bridge constructed in 1257, with 12 mills named after the 12 Apostles. It separates the *Lago Superiore* (W.) from the *Lago di Mezzo*

(E.), two lakes formed by the *Mincio* (which descends from the Lake of Garda, p. 83), and unites the citadel with the town. The *Palazzo Cavriani*, the garden-wall of which is adorned with the busts of celebrated natives of Mantua, is next passed.

**Mantua**, Ital. *Mantova* (*Aquila d'Oro*; \**Croce Verde*; *Fenice*), a very ancient town founded by the Etruscans, with 30,000 inhab. (3000 Jews), is a strongly fortified place, bounded on the N.W. by the *Lago Superiore*, on the N.E. by the *Lago di Mezzo*, on the E. by the *Lago Inferiore* and on the S. and S.W. by marshy land, which in case of a siege is capable of being laid under water. The aspect of the town is unattractive and dull, although it contains a number of spacious palaces. The traffic of the place is chiefly confined to the arcades of the *Contrada Croce Verde*, the halting-place of the omnibuses, and the *Piazza d'Erbe*, near S. Andrea. In the *Piazza S. Pietro*, the N.E. corner of Mantua, are situated the cathedral and the *Corte Imperiale* (Pl. 5), the ducal palace of the Gonzagas, part of which is now employed as a barrack. The latter contains apartments with magnificent ceilings and mosaic pavements, Flemish tapestry (9 designs by *Raphael*) etc.; in the chamber of the archives are frescoes by *Andrea Mantegna* (d. 1506) and *Giulio Romano* (or *Pippi*, d. 1546), whose school of painting was established at Mantua; in the upper story a room with the signs of the constellations; in the *Uffizio della Scalcheria* scenes from the chase of Diana, by *G. Romano*; also, in the principal saloon, Night, Day and Olympus; in a distant room of the old wing of the palace, History of the Trojan war. Opposite to the palace is Giulio Romano's house. His tomb was in the church of *S. Barnaba* (Pl. d), but has disappeared since the remodelling of the edifice. — A long bridge leads N.E. between the *Lago di Mezzo* and the *Lago Inferiore* to *Borgo S. Giorgio*, a kind of suburb also appertaining to the fortifications.

\**S. Andrea* (Pl. a), the finest church of Mantua, is a structure in the Italian style of very imposing proportions. It was erected in 1492 from designs by the Florentine Leo Battista Alberti, but the dome was not added till 1782. The façade, with a spacious niche and portico, is of white marble; the square tower, built of red brick, is surmounted by an elegant octagonal superstructure with Gothic spire.





S. Side. 1st Chapel. St. Antony admonishing the tyrant Ezzelino, painted in 1844 by Count Arrivabene. At the sides are frescoes, representing Hell, Purgatory and Paradise according to Dante. — 3rd Chap., the *Cappella S. Longino*, contains a sarcophagus with the inscription: *Longini ejus, qui latus Christi percussit, ossa*. The frescoes, designed by *Giulio Romano*, represent the Crucifixion, beneath is Longinus, on the opposite side the finding of the sacred blood. The saint is said to have brought hither some drops of the blood of Christ, which were preserved in an altar (destroyed by Hungarian soldiers in 1848) in the *Crypt*, beneath the high altar. — The S. Transept contains the monument of Bishop Andreasi (d. 1549), by a pupil of Michael Angelo. The swan is the distinctive emblem in the armorial bearings of Mantua. — Choir. Martyrdom of St. Andrew, al fresco by *Anselmi*, a pupil of Paolo Veronese. In the corner to the l. by the high altar is the marble figure of Duke Guglielmo Gonzaga, founder of the church, in a kneeling posture. — N. Transept. Monument of Pietro Strozzi, with caryatides, designed by *Giulio Romano*. — Another monument with the recumbent figure of a Count Andreasi, was also designed by *G. Romano*. — The 1st Chapel contains the tomb of the painter Andrea Mantegna (d. 1506), with his bust in bronze. The frescoes which cover the walls and the dome, and exhibit a rare harmony of colouring, are of the 18th cent., most of them by *Campi*. — The Tower affords a good survey of the town and its peculiar situation.

The *Cathedral of S. Pietro* (Pl. c), a basilica with double aisles, transept surmounted by a dome, rows of chapels with domes on each side, and a very unsuitable façade, was almost entirely constructed by *Giulio Romano*. The colossal unfinished tower is of much earlier origin.

In the vicinity to the W. is a very extensive space, planted with trees and bounded by the Lago di Mezzo on the N., termed the *Piazza Virgiliana*, adorned with a bust of Virgil, who was born in the neighbouring village of *Pietole* (p. 212). The *Teatro Virgiliano* (Pl. 16) is employed for open-air performances on summer evenings. Beyond the theatre, from the parapet towards the Lago di Mezzo, a superb view of the Tyrolean Alps is enjoyed in favourable weather.

The *Accademia Virgiliana di Scienze e Belle Arti* (Pl. 1) contains a few frescoes and sculptures, a collection of casts etc. of little value. Behind it is the *Liceo* (Pl. 6) with a library (one of the rooms of which contains the Trinity, by *Rubens*) and museum. Several admirable antiquities are preserved in the latter: by the entrance busts of Euripides and a Greek poet (erroneously called Virgil's bust); statue of Apollo in the most ancient style; torso of Venus; bust of Juno, designated as Ino

Leucothea; numerous busts of emperors, inscriptions, sarcophagus-reliefs etc.

Immediately without the *Porta Pusterla*, the S.W. gate, is situated the \**Palazzo del Te* (Pl. 11) (contracted from Tajetto), erected by *Giulio Romano* and containing in apartments of comparatively small dimensions some of that master's largest frescoes. In the vaulted saloon the Fall of the giants, then the History of Psyche, that of Phaëton, the Zodiac, the Triumph. Fine friezes in plaster and mosaic pavements (access daily 9—12 a. m.).

On the road to Cremona, 6 M. W. of Mantua, near the influx of the Mincio into the Lago Superiore, is situated the church of S. Maria delle Grazie, founded 1399, a celebrated place of pious resort, remarkable principally for a number of life-size figures in wax, presented by various devotees. — Pietöle, supposed to be the *Andes* of the Romans and the birthplace of Virgil, lies about 3 M. S.E. of Mantua, near the efflux of the Mincio from the Lago Inferiore.

The High Road from Mantua to Modena passes the *Palazzo del Te* (see above) and traverses the forests of *Serraglio* and *Bagnolo*. At *Porto S. Benedetto* the *Po* is crossed by a ferry, an operation which is frequently somewhat tedious.

16 M. S. *Benedetto*, then *Moglia* and

17 M. *Novi* (2400 inhab.), not to be confounded with the place of that name on the railway between *Alessandria* and *Genoa* (p. 185).

On the old road from Verona to Bologna, 10½ M. E. of *Novi*, is situated *Mirandöla*, formerly the capital of a duchy which belonged to the Pico family, a town with broad streets and picturesque, antiquated buildings. It was originally subject to the jurisdiction of the abbey of *Nonantola* (R. 40) and after many vicissitudes came into the possession of the Counts of Pico, who retained their supremacy for upwards of three centuries. *Alexander I.* was the first of the family who bore the title of Duke of *Mirandola* and *Concordia*. *Francesco Maria*, the last duke, sold his dominions to *Modena* in 1710. The *Old Palace* of the dukes, the *Cathedral* and the church of *Gesù* should be visited.

The road, skirting several canals, next leads to

11 M. *Carpi*, with 5000 inhab., an episcopal see, possessing a *Cathedral* attributed to *Bramante* (?), an old castle, a modern palace and spacious streets. — *Correggio* (p. 267) is situated 7 M. to the S.W. Before the road reaches

16 M. *Modena* (R. 40) it passes the *Citadel* of that town.

### 33. From Verona to Venice. Vicenza.

Railway in  $3\frac{1}{4}$ —4 hrs. (distance 72 M.); fares 14 fr. 25, 10 fr. 70, 7 fr. 10 c. Best views generally to the l. — Arrival at Venice see p. 227. Venice being a free port, those who enter it are exempt from the payment of imposts, but travellers quitting it are subjected to the formalities of the *dogana*; they should therefore take care to be at the station  $\frac{1}{2}$  hr. before the departure of the train, so as to allow time for the examination of their luggage.

Railway-stations at Verona see p. 203. Soon after quitting the station without the Porta Nuova the train crosses the *Adige* below the town. On the r. and l. are a number of detached forts, which render Verona the strongest fortress of N. Italy. The line skirts the S. spurs of the Alps and intersects the great Venetian plain. Vineyards, mulberry plantations and fields of Indian corn intersected by cuttings for their irrigation are passed in unrelenting succession.

Near *S. Michèle* on the l. stands the pinnacled castle of *Montorio*, formerly the property of the Scaliger family (p. 205). Stat. *S. Martino*. Stat. *Caldiero* possesses mineral springs which attract many visitors and were known to the Romans; on the height in the background stand the village and church of *Colognola*. On the hill to the l. the slender campanile of *S. Vittore*. *Villanuova* and the castle of *Soave*, once belonging to the Scaligers, on the height to the l. present a good picture of a mediæval fortified town.

Next stat. *S. Bonifacio*. *Arcole*,  $3\frac{1}{2}$  M. to the S. was the scene of the battle of 15th—17th Nov., 1796, between the Austrians and the French under Bonaparte, Masséna, Augereau and Lannes. An obelisk by the bridge commemorates the event. Stat. *Lonigo*; the village lies  $4\frac{1}{2}$  M. S.E., at the W. base of the *Monti Berici*, a chain of volcanic, wooded hills, between which and the spurs of the Alps the line now runs to Vicenza. Stat. *Montebello* is not to be confounded with the place (p. 110) of that name in Piedmont, where the well-known battles of 1800 and 1859 took place. Beautiful view towards the mountain; the stately château belongs to Count Arrighi. L. on the height the castles of the *Montecchi*, then stat. *Tavernelle*.

**Vicenza** (\**Hôtel de la Ville*, at the railway-gate, R. from 2 fr, D. 3, A. and L. 1 fr.; *Stella d'Oro*, in the Corso; *Luna*; *Due Mori*, good cuisine; \**Rail. Restaurant*; \**Trattoria ai tre Garo-*



*fani*, in the Contrada delle due Rode; several cafés in the Corso and the Piazza de' Signori), the *Vicetia* of the ancients, with 33,000 inhab., situated on the *Bacchiglione*, is celebrated as the birthplace of Palladio (1518—80), who embellished the town with a number of magnificent structures.

Of these the following should especially be noticed: the so-called *Basilica* (see below), the palaces *Barbarano*, *Bizuro*, *Chieregati* (now connected with the Museo Civico, see below), *Losco* (opp the Neri church), at the corners on the r. *Musano*, l. *Moni*, *Sani* (in the garden), farther on (l.) *Scio* (Venetian style), *Marcantonio Tiene* (elegant Venet.), *Valmarana* (in the lateral street l.), *Rusina*, *Mutinega* (in the Piazza), the so-called *House of Palladio*, the bridge of *S. Michèle*, the *Teatro Olimpico* (p. 215) and the *Villa Rotonda* (p. 215).

The *Cathedral*, the aisles of which have been converted into chapels, is a broad and low structure containing nothing remarkable. The church of *S. Corona* (l. of the Corso, near the Corso bridge), a brick edifice with plain Lombard façade, contains a Baptism of Christ by G. Bellini, an Adoration of the Magi by P. Veronese.

These objects of interest are most conveniently inspected in the course of a walk from the station to the town and through the *Corso Principe Umberto*, which intersects the town from W. to E. Beyond the modern church of *S. Filippo Neri* a short street leads r. from the Corso to the handsome \**Piazza de' Signori*, with two columns of the Venetian period. Here rises the *Palazzo del Consiglio* (or *Basilica*), adjacent to which is a double series of grand and elegant open arcades, the lower with Doric, the upper with Ionic columns, surrounding the *Palazzo della Ragione* (town-hall, best inspected from the upper arcade). These arcades, commenced 1549, are one of Palladio's earliest works. The lofty and narrow red tower is of later date. Opposite the *Basilica* is the *Loggia del Delegato*, also by Palladio (1571). In the Piazza, near the Basilica, stands a good *Statue of Palladio* in marble, by *Gajassi*, erected in 1859.

On the l. at the E. extremity of the Corso is the small *Casa di Palladio*, then r., in the Piazza Vittorio Emanuele, the *Museo Civico*, a handsome modern edifice, now connected with the *Palazzo Chieregati* (see above) and destined for the reception of several collections which are still in their infancy.

On the Ground Floor Roman antiquities from an ancient theatre. The Upper Floor contains the \**Pinacoteca*: 1st Room. 14. *Montana*,

Adoration of the Child; *Bassano*, same subject; 8. *Montagna*, Madonna with SS. Clara and Catharine. The shoes worn by the Doge during his nuptial procession (p. 243) etc. — 2nd R.: 1. *Montagna*, Madonna in trono with four saints; 32. *Bernardino da Murano*, same subject — 3rd. R.: 60. *Parneggiano*, Dead Saviour and saints; 58. *Titian*, Magdalene; 56. *Paolo da Venezia*, Death of Mary, painted in 1333; 55. *Correggio*, St. Catharine of Siena; 52. *Mozzetto*, Madonna; 36. *Giov. Bellini*, Madonna; 35. *An. Caracci*, Madonna; 32. *P. Veronese*, Madonna; \*10. *Cima da Conegliano*, Madonna with John the Baptist and St. Jerome, painted in 1489. — The next rooms contain nothing of importance. A separate room is devoted to drawings and various reminiscences of Palladio. — The *Nat. History Collection* comprises some very fine fossils; e. g. a fish, a palm, a crocodile found in a bed of coal in 1865 etc.

In the vicinity is the \**Teatro Olimpico* (fee  $\frac{1}{2}$  fr.), designed by Palladio, but not completed till 1584, after his death. It was inaugurated by the performance of the "Ædipus Tyrannus" of Sophocles. Palladio is said to have adhered to the directions given by Vitruvius with regard to the construction of ancient theatres, but the result differs materially from what would have been anticipated. The perspective of the scena is very remarkable; it is closed by a façade adorned with statues, through three doors in which a glimpse of the distant prospect is obtained. The orchestra is in front of the scena.

The pilgrimage-church of the *Madonna del Monte*, situated on *Monte Bèrico*, outside the *Porta Lupia*, is approached by an arcade 2000 ft. in length, supported by 180 pillars. This passage was sharply contested in 1848 by the Piedmontese, who had fortified the hill with its villas, and the Austrians. A portion of the fortification is still left. \*View pleasing, inn tolerable.

On the hill of S. Sebastiano, at the N.E. base of Monte Bèrico (not visible from the road thither),  $1\frac{1}{2}$  M. from the town, is situated the celebrated *Villa Rotonda Palladiana* of the Marchesi Capra, with an Ionic colonnade surmounted by a pediment on each of the four sides. In the centre is a circular hall with a dome.

The *Baths of Recoaro* (Inn), about 25 M. (by carr. in 4 hrs.) N.W. of Vicenza are picturesquely situated and much frequented, especially in July and August. The mineral water contains iron.

*Pojana* is the only station between Vicenza and Padua. Country flat; S. in the distance rise the Monti Euganei (p. 121).

**Padua** see p. 216. To the l. as the train proceeds the Tyrolese Alps are perceived in the distance. Near stat. *Ponte di*

*Brenta* the line crosses the *Brenta*; at stat. *Dolo* a lofty, slender campanile; at stat. *Marano* an arm of the *Brenta* is crossed. From stat. *Mestre* the line by Treviso and Udine to Trieste (R. 37) diverges to the N. *Venice*, with its dark blue line of towers and churches rising from the sea, now gradually comes into view. The various islands with their groups of houses appear to float in the water. The line passes *Fort Malghera* and two large barracks on the l. and reaches the colossal *\*Bridge*, one of the greatest existing structures of the kind (supported by 222 arches, length  $2\frac{1}{3}$  M., breadth 28 ft.), by means of which the train crosses the *Lagune* (p. 234) in 8 min. and reaches the station at the N.W. extremity of *Venice* (R. 36).

### 34. Padua, Ital. *Padōva*, Lat. *Patavum*.

**Hotels.** *Stella d'Oro*, in the *Piazza Garibaldi*, R.  $2\frac{1}{2}$ , D. 4, A.  $\frac{3}{4}$ , L.  $\frac{1}{2}$  fr.; *Croce d'Oro*, in the *Piazza Cavour*; *Aquila Nera*, in the same *Piazza*, opposite *Café Pedrocchi*; *Aquila d'Oro*, near *S. Antonio*, R. 3, L. 1 fr.

**Cafés.** *\*Pedrocchi* (Pl. 28), opposite the University, an imposing and celebrated edifice with halls and columns of marble; *\*Vittoria*, in the *Piazza Unita d'Italia*. — *Birraria*, near the *Piazza Eremitani* (Pl. 12); *Trattoria* at the back of the *Café Pedrocchi*.

**Fiacres**, or "*Broughams*", to or from the station 1 fr., luggage 40 c.,  $\frac{1}{2}$  hr.  $1\frac{1}{2}$  fr., 1 hr. 2 fr., drive in the town 50 c., at night 25 c. more. *Omnibuses* from the hotels meet each train.

**Padua** is a town of very great antiquity, tracing its origin traditionally to Antenor, brother-in-law of Priam. In 1405 it placed itself under the protection of the republic of Venice, to which it adhered until that state ceased to exist. From the middle ages down to the present time Padua has derived great celebrity from its *University*, which was founded by Emp. Frederick II. in 1238. The town, a quiet place with 55,000 inhab., occupies an extensive area. Narrow streets and arcades are interspersed with a number of spacious gardens.

**\*St. Antonio** (Pl. 1), the *Basilica* of St. Antony of Padua (d. 1231), commonly known as "*Il Santo*," is supposed to have been designed by Nicola Pisano in 1237, but was not commenced till 1259. The principal part of the church was completed in 1307, the remaining portions not before 1475; the whole was restored in 1749 after a conflagration. This vast structure with its seven domes is more extensive across the transepts than S.

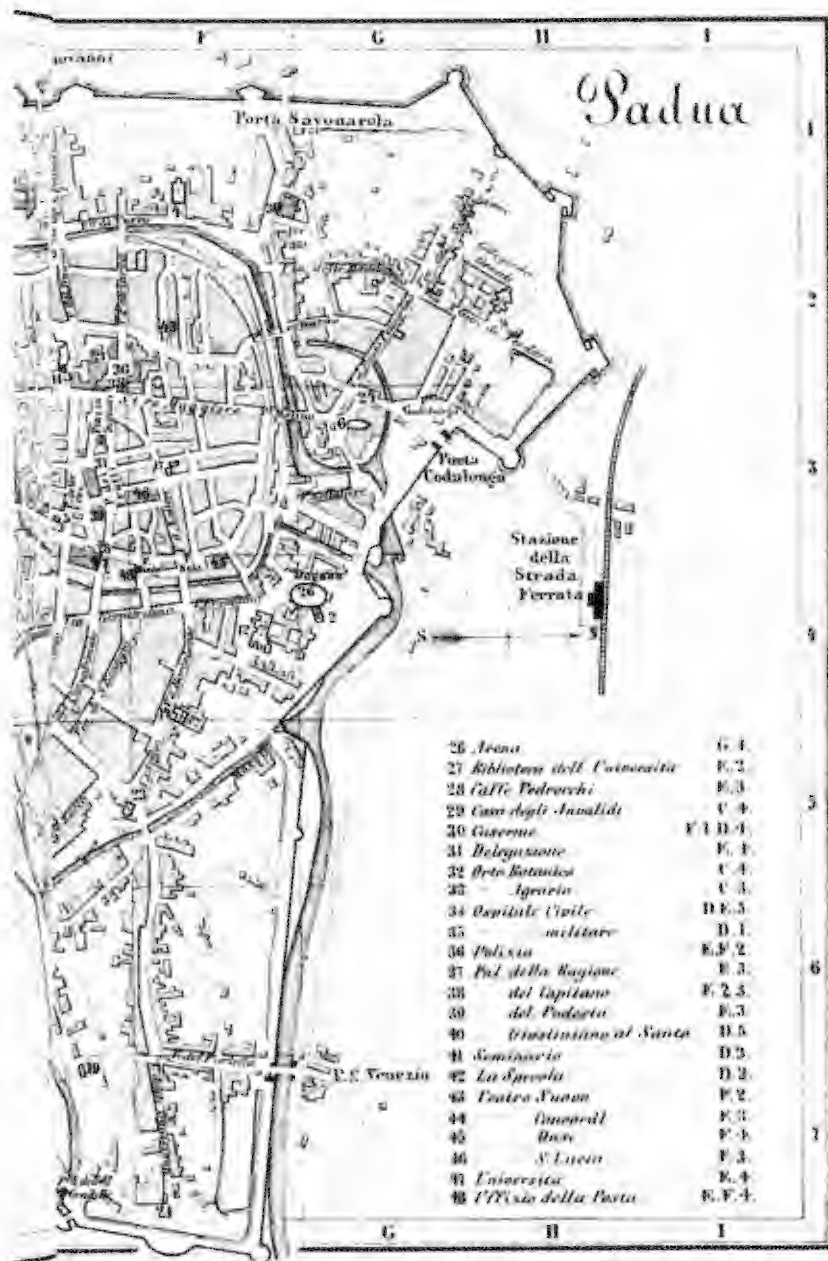


# Padova



## Chiese Principali

1 S. Teodoro	11 S. Francesco	11 S. Francesco
2 S. Jussurriato	12 S. Francesco	12 S. Francesco
3 Madonna del Arco	13 S. Giorgio	13 S. Giorgio
4 Battistero	14 S. Giustina	14 S. Giustina
5 S. Rinaldo	15 S. Lucia	15 S. Lucia
6 S. Canziano	16 S. Maria in Campo	16 S. Maria in Campo
7 S. Vito	17 S. Massimo	17 S. Massimo
8 S. Croce	18 S. Michele	18 S. Michele
9 S. Giovanni	19 S. Rocco	19 S. Rocco
10 S. Maria	20 S. Rocco	20 S. Rocco
11 S. Maria	21 S. Rocco	21 S. Rocco
12 S. Maria	22 S. Rocco	22 S. Rocco





Marco at Venice. Over the portal of the façade, which is 110 ft. in width, stands a statue of the saint; in the lunette SS. Bernardino and Antonio, a fresco by *Mantegna*. The church is 280 ft. in length, 138 ft. in width across the transepts and 116 ft. high in the centre. The nave and aisles are supported by 12 pillars; the semicircular choir possesses 8 clustered columns and a series of 8 chapels.

S. Aisle. On the 1st pillar on the r. a \*Madonna in Trono with SS. Peter, Paul, Bernard and Antony, an altar-piece by *Antonio Boselli* of Bergamo. — 1st Chapel: Altar with reliefs in bronze by *Donatello*, representing the miracles of St. Antony; r. the sarcophagus of General *Gattamelata* (p. 218) and his son. — By the second pillar beyond this is the tasteless monument of Professor *Ottavio Ferrari* (d. 1684).

S. Transept. \**Cappella S. Felice*, with frescoes from the history of Christ and St. James, by *Jac. d'Avanzo* (d. 1370), restored in 1773, also architecturally interesting. — At the back of the choir is the circular *Cappella del Santuario* with statues of Faith, Love, Penitence and Humility, by *Filippo Parodi*. — On the N. side of the choir is the *Cappella del B. Luca Belludi*, a pupil of S. Antony, with frescoes by *Giov. and Ant. Padovano*, badly restored in 1786.

N. Transept. \**Cappella del Santo*; the façade has four columns and two elegant corner-pillars adorned with reliefs; between the five arches are the Evangelists; above is the inscription: *Divo Antonio confessori sacrum Rp. Pa. po.* The walls are embellished with nine \*reliefs of the 16th cent. by the *Lombardi, Sansovino* etc., representing the miracles of St. Antony. The bones of the saint repose beneath the altar. Two magnificent candelabra (groups in marble beneath, the upper parts of silver).

N. Aisle. Imposing \*Monument of the Venetian Admiral *Caterino Cornelio* (d. 1674), with two figures as supporters, two prisoners in fetters and the life-size statue of the admiral by *Giusto le Curti*; \*Monument of *Antonio de' Roicelli* (d. 1466), of admirable workmanship; by the last pillar the monument of Count *Sieco*; opposite to it is the last altar, that of St. Stanislaus, with a vault which once belonged to the kingdom of Poland; adjacent to it is a relief by *Luigi Ferrari* to the memory of the Princess *Jublonowska* (d. 1846).

In the Choir are 12 reliefs in bronze, representing scenes from the Old Testament, most of them executed by *Vellano*, the teacher of *Donatello*, at the end of the 15th cent. The features of the full-length figure of St. Antony are said to be a faithful portrait. The reliefs on the altar are by *Donatello*. Adjacent to the altar is a bronze \*Candelabrum, 11 ft. in height, by *Andrea Riccio*, adorned with a variety of Christian and heathen representations. The Crucifix in bronze, with the Virgin and the tutelary saints of Padua, is by *Donatello*.

Nave. On the 2nd pillar on the l. the \*Monument of *Alessandro Contarini* (d. 1555), General of the republic of Venice, with six slaves as supporters. On the opposite pillar (2nd on the l.) is the simple and chaste Monument of *Cardinal Bembo* (d. 1547); on the 3rd pillar on the l. the Monument of the Venetian Admiral *Hieronymus Michiel* (d. 1557).



The Cloisters, which are entered from the S. aisle, contain a number of ancient tombstones.

The *Scuola del Santo*, adjoining the church, the assembly-hall of the brotherhood of St. Antony, is adorned with frescoes by *Titian* and his pupils (Nos. 1, 11, and 12 are by Titian himself, being among his earlier works, 1500—20; the finest represents \*St. Antony rescuing a woman who is on the point of being killed by her jealous husband. The written catalogue may be consulted). The adjacent old chapel of *S. Giorgio* contains mural paintings of 1384, by *Jacōpo d'Avanzo*.

In front of the church is the equestrian Statue of *Erasmo da Narni*, surnamed *Gattamelāta*, commander of the army of the Republic of Venice in 1438—41, cast in bronze by *Donatello*, the first great specimen of bronze-casting of the modern period of Italian art (15th cent.).

**Eremitani** (Pl. 12), an Augustine church of the middle of the 13th cent., judiciously restored a few years ago, with painted vaulting of wood, is a very long structure, and destitute of aisles, columns and pillars.

The church contains two old monuments of Princes Carrara, the ancient lords of Padua. The walls of the Choir are covered with indifferent frescoes by *Guariento* (15th cent.), representing scenes from the history of the Augustine Order, subsequently restored. — The celebrated frescoes of *Mantegna* in the chapel of *S. Jacopo e Cristoforo*, adjacent to the church on the r., are in a very damaged condition: 1. the history of St. James, r. that of St. Christopher (of the latter the lower part only is by Mantegna; the small lance-bearer on the l. is the painter himself. The upper scenes are by *Ansuno*, a pupil of Mantegna). The chapel to the r. of the high altar contains a Coronation of Mary of the school of Giotto. — The Sacristy (entrance l. of the choir) contains an altar-piece by *Guido Reni* (covered), representing John the Baptist; on the wall to the l. is a relief by *Canova*, a mourning figure in a sitting posture with a pelican (emblem of parental affection), in memory of a *Prince of Orange* (d. 1799), who was a general in the Austrian service.

In a large garden adjoining the Piazza in front of the church (visitors ring at the large wooden gate), within the precincts of an ancient amphitheatre, is situated the \***Madonna dell' Arena** (*Annunziata*, Pl. 2), a long, round-arched burial-chapel, erected in 1303. The lateral walls are completely covered with a series of \*\**Frescoes*, most of them in good preservation, by *Giotto*, painted in 1304. Those on the N. side represent the history of the Saviour in 18 sections, from the Nativity to the Descent

of the Holy Ghost; on the S. (window-side) are 16 representations, also from the New Testament. In the choir is represented the Life of the Virgin (in inferior preservation); on the W. wall is a single painting, grandly conceived, representing the Last Judgment, supposed to have been composed from suggestions by Dante, who was then on a visit to his friend Giotto (attendant  $\frac{1}{2}$  fr.). Morning light is the most favourable. (Photographs from the originals may be purchased of Naya at Venice,  $1\frac{1}{2}$  fr. each.)

The *Cathedral* (Pl. 11), a large modern edifice completed in 1754, contains nothing worthy of mention.

The *Palazzo della Ragione* (Pl. 37), or *Council Hall*, situated between the Piazza d'Erbe and the Piazza di Frutti, a "*Juris Basilica*" as the inscription records, was erected in the 11th cent. and remodelled in 1420. It is celebrated for its great *Hall*, with vaulted wooden ceiling, said to be one of the largest in the world, 256 ft. in length, 86 ft. in breadth, 75 ft. in height (custodian  $\frac{1}{2}$  fr.). It contains a wooden model of a large horse by Donatello, which has given rise to a variety of conjectures, but was probably employed by the artist in his equestrian statue of Gattamelata (see above). It closely resembles the third horse on the r. on St. Mark's at Venice (p. 237), which was probably the original model. Beneath the external gallery are Roman antiquities, most of them inscriptions. Behind the horse is the tombstone of T. Livius Halys, a freedman of the family of the historian Livy, who is believed to have been born at Abano (p. 221). Another half mythical monument of mediæval origin, in the vicinity of the university, bears the name of the Trojan Antenor, the traditional founder of the town. The Palazzo della Ragione also contains a \*Pinacoteca, or *Picture Gallery*, recently founded and enriched with a number of valuable works from dissolved monasteries. It comprises several hundred paintings, which, although still in disorder, are worthy of inspection. The following are the most interesting works in the collection:

4th Room: Beheading of John the Baptist, a large fresco by *Campagnola* (transferred to canvas); \*Madonna with (r.) SS. Benedict and Justina, and (r.) SS. Protasius and Scholastica, by *Girolamo Romanino* of Brescia, dating from the commencement of the 16th cent., bearing the artist's name; Last Supper, and Madonna with St. Benedict and Scholastica, also by *G. Romanino*; Entombment, a fresco by *Girolamo del Santo*; Holy Family, by *Garofalo*. — The Museum contains antiquities, majolicas,

coins, engravings, casts etc. — The Biblioteca Municipale (10,000 vols.), which is also established here, contains little to interest the stranger.

The *Palazzo del Podestà*, in the Piazza d'Erbe, and the *Palazzo del Capitaneo*, with a central tower, in the Piazza de' Signori (now the Piazza dell' Unità d'Italia), also merit inspection.

The *Loggia del Consiglio*, or *Gran Guardia*, in the Piazza dell' Unità d'Italia, W. of the Palazzo della Ragione, is a very elegant example of the early Renaissance style. It possesses a deep vestibule with an open arcade above a broad and lofty flight of steps.

The *University* (Pl. 47), opposite the Café Pedrocchi (p. 216), is established in a building termed "*Il Bò*", from a former tavern in the vicinity with the sign of the ox. Beneath the handsome colonnades in the court, erected in 1552 by *Jac. Sansovino*, are numerous inscriptions and coats of arms of distinguished "*cives academici*".

Padua has also dedicated a number of monuments to the "*auditores Patavini*", or students of the university who distinguished themselves in after-life. A double series of statues, a few only of which possess artistic merit (e g. those of *Poleni* and *Cupello* by Canova), adorn the \**Piazza Vittorio Emanuele*, formerly termed *Prato della Valle* from its original condition as a grassy dale (now a promenade,  $\frac{1}{4}$  hr. walk from the university). In the inner row to the l. No. 63. *Savonaròla*, 74. *Steph. Bathòri*, 75. *John Sobieski*; in the external row *Tasso*, *Ariosto*, *Petrarch*, *Galileo*. The names of most of the other eminent men, whose statues are here, are less generally known. This spacious Piazza presents a busy scene at the time of the fair (*fièra*), which commences on the festival of St. Antony (June 13th)

Opposite to the Prato and to the W., beneath the halls of the *Town Hall* are the two marble *Statues of Dante and Giotto*, by Vincenzo Vela, erected in 1865. To the E. of the Prato is situated the church of

\**S. Giustina* (Pl. 16), an edifice of strikingly noble and imposing proportions, completed in 1549 by *Andrea Riccio*, or *Briosco*. It possesses a nave with two aisles, four domes and an unadorned façade of brick, approached by a handsome flight of 12 steps, of the entire breadth of the structure. The pave-

ment consists of slabs of black, yellow and red marble. In the l. transept is the sarcophagus of St. Luke, in the r. transept that of St. Matthew. Over the high altar the \*Martyrdom of St. Justina, by *Paolo Veronese*. Magnificently carved \*Choir-stalls, with 50 compartments representing subjects from the New Testament above, and a similar number from the Old below. In the chapel on the r. of the choir is represented the Virgin with the body of Christ, at the sides John and Mary Magdalene, a large group in marble by *Parodi*. The old choir, the sole remnant of the original church, also possesses fine stalls and intarsia, or inlaid work. — To the N. in the vicinity is the **Botanical Garden** (Pl. 32), the oldest in Europe, containing a number of fine examples of trees peculiar to the south.

Commissionaires here generally urge the stranger to visit the *Castello Pacerotti*, a miniature imitation of a feudal castle, erected about 1830, containing old armour, an imitation of the dungeons at Venice, implements of torture etc., but not worthy of a visit.

### 35. From Padua to Bologna by Ferrara.

97½ M. Railway in 3—5 hrs.; fares 14 fr. 50, 11 fr. 10, 7 fr. 95.

The line skirts the navigable *Canale di Battaglia*. To the r. rise the *Monti Euganei*, an isolated volcanic chain of hills (12 M. in length, extending from N. to S.; 6 M. in breadth, from E. to W.), containing extensive quarries of trachyte, and affording interesting excursions from Padua. Their culminating point is *Monte Venda* (1776 ft.), with the ruins of a monastery.

Stat. *Abano*; the small town itself, the birth-place of the historian Livy, lies at some distance to the r. of the line. In the vicinity is *Bagni* (i. e. "Baths," a well-appointed establishment), the *Aquae Patavinæ*, or *Fons Aponi* of the Romans, on the E. slope of the *Monti Euganei*, with warm springs and mud-baths.

Stat. *Montegrotto*. To the r., beyond a long tunnel, is seen the old and well-preserved castle of *Cattājo*, the property of the Duke of Modena, adorned with numerous frescoes by Celotti. It was erected by the now extinct Venetian family Obizzo, who, according to a notice on a family-portrait, claim to have invented the howitzer. The castle contains very extensive collections of antiquities, mediæval curiosities, weapons, guns, artillery-models and (in the chapel) old Italian pictures.

Stat. *Battaglia* possesses much frequented warm baths. The principal spring adjoins the château of the Countess Wimpffen, the proprietress of the watering-place. About 3 M. S.W. of Battaglia, on the slopes of the Monti Euganei, is situated *Arquà*, a small town celebrated as Petrarch's favourite retreat, where he died (in 1374). His house and tombstone are shown. The latter is adjacent to the church; the bust was erected in 1667.

Stat. *Monselice*, a town at the base of the Monti Euganei, with a ruined castle, was formerly a fortress.

Stat. *Este*. The town, the *Ateste* of Tacitus, lies  $3\frac{1}{2}$  M. to the N., on the road which here diverges to Mantua. It possesses the old ancestral residence of the House of Este, a fine piazza and the church of S. Martino with a leaning tower.

The line now quits the canal, and near stat. *Stanghella* crosses the *Gorzone Canal*. The district is fertile, but flat and marshy. Near *Boara* a small new fort is passed and the *Adige* crossed.

Stat. *Rovigo* (*Cappa d'Oro*; *Corona Ferrea*), on the *Naviglio Adigetto*, is an episcopal residence and the capital of a "Delegation". Here, too, there is a leaning tower.

*Adria*,  $16\frac{1}{2}$  M. to the E., on the *Bianco Canal*, occupies the site of the very ancient Etruscan town of the same name, whence the Adriatic derives its appellation. The sea, which has gradually receded, owing to alluvial deposits and other causes, is now 17 M. distant.

Stat. *Arquà*. The line crosses the *Bianco Canal* near the *Bosaro*, and near

Stat. *Polesella* reaches the *Po*, here the boundary between Venetia and the Romagna (until 1866 between Italy and Austria). The l. bank of the *Po* is now followed. Stat. *Paviole*; then *S. Maria Maddalena*, formerly the seat of the Austrian custom-house. The river is then crossed and the train reaches stations *Pontelagoscuro* and

**Ferrara** (*\*Europa*, opposite the post-office; *Stella d'Oro*, opposite the castle, R. 2, L.  $\frac{1}{2}$ , B.  $\frac{1}{2}$  fr.; *Tre Corone*, R.  $1\frac{1}{2}$ , A.  $\frac{1}{2}$  fr., tolerable), situated near the ancient *Forum Alieni*,  $3\frac{1}{2}$  M. S. of the *Po*, in the midst of a fruitful, but unhealthy plain. It is the capital of a Delegation, with 27,688 inhab., and possesses broad, deserted streets, decaying palaces and other imposing reminiscences of its golden period. It once numbered 100,000 inhab., enjoyed great commercial prosperity, and was the seat of the renowned court of the illustrious House of











Este, to which several great patrons of literature and art in the middle ages belonged. Ariosto and Tasso were among the most brilliant stars of this court.

The family of Este was of Tuscan extraction. *Azzo I.* became Count or Margrave of Este under Emp. Henry III. His eldest son *Welf* (founder of the younger branch of the *Guelphs*) was invested with the Duchy of Bavaria, which had belonged to his grandfather, the last male representative of the elder branch of the *Guelphs*, and his son *Henry the Proud* became the founder of the families of Brunswick and Hanover. *Giulio*, the second son of *Welf*, was the ancestor of the dukes of Ferrara and Modena. *Obizzo III.*, who added Modena and Reggio to his dominions (d. 1352), considerably extended the power of his house, which from an early period was a liberal patron of art and science. In 1452 *Borso* received the title of Duke of Modena and Reggio from Emp. Frederick III., and that of Duke of Ferrara from Pope Paul II. He died in 1471. His brother *Hercules I.* (1471—1505) and the son of the latter, *Alphonso I.* (1505—34), husband of the infamous *Lucrezia Borgia*, were powerful and influential princes. Cardinal *Hippolytus d'Este*, Archbishop of Milan, brother of *Alphonso*, was the friend and patron of *Ariosto*. *Hercules II.* (1534—58), son of *Alphonso*, was the husband of *Renata*, daughter of Louis XII. of France, patroness of the Reformers Calvin and Marot, to whom she accorded an asylum. Having declared herself in favour of the reformed doctrines, she was separated from her husband and children. Her son *Alphonso II.* (1558—97) raised the glory of Ferrara to its culminating point, but with him the family became extinct, his three marriages being childless. He was the patron of the poets *Tasso* and *Guarini* (author of the "Pastor Fido", born at Ferrara in 1537, died at Venice in 1612). Goethe in his "Torquato Tasso" has drawn a faithful picture of the court of Ferrara about the year 1575, although a somewhat ideal colouring has been imparted to some of the characters. His description of the attachment of *Tasso* to *Eleonora* (1537—81), the youngest unmarried sister of the duke, is however not without foundation. *Anna* (1531—1607), one of the sisters, was married to the Duc de Guise and afterwards to the Duc de Nemours; *Lucrezia* (1534—98), the other sister, was the wife of the Duke of Urbino. *Alphonso II.* was succeeded by *Cesare d'Este*, descendant of a natural son of *Alphonso I.*, but only as duke of Modena and Reggio, Ferrara and Comacchio having been claimed by Pope Clement VIII. as vacant fiefs. In the history of art and science the renown of the House of Este is immortal.

"Whoe'er in Italy is known to fame

This lordly House as frequent guest can claim."

Several celebrated painters who lived at Ferrara must also be mentioned: *Cosimo Tura*, a pupil of Mantegna; *Lorenzo Costa*, who subsequently became a follower of Francesco Francia at Bologna; then, at the commencement of the 16th cent., *Dosso Dossi* and *Benvenuto Tisio*, surnamed *Garofalo* (1481—1559), an adherent of Raphael. *Titian* also occasionally resided at Ferrara, where he painted his "Cristo della moneta", now at Dresden.

The \**Palace*, an ancient and cumbrous edifice with four towers, is situated in the centre of the town. It is now the seat of the local authorities, the telegraph-office etc. The custodian shows several dungeons, and among them one at the base of the "lion tower", where on May 21st, 1425, the Marquis Nicholas III., caused his faithless wife Parisina Malatesta and his natural son Hugo, her paramour, to be beheaded. Lord Byron in his poem of "Parisina" substitutes the name of Azzo for Nicholas as being more metrical. The *Sala del Consiglio* (or *Sala de' Giganti*) in the building of the prefecture, contains frescoes by Dosso Dossi, representing wrestling-matches of the ancient palæstra. The *Sala dell' Aurora*, with frescoes by the same master, is accessible only by special permission of the prefect.

The *Piazza Grande* (*Ariosteia*) is adorned with a statue of Ariosto.

The \**Cathedral* (*S. Paolo*), of 1135, possesses an imposing façade with three series of round arches, one above the other. The projecting portal, adorned with sculptures and four lions, was added at a subsequent period. The tower rises above the choir. The spacious interior is adorned with paintings of no great value by *Garofalo*, *Cosimo Tura*, *Dosso Dossi* and *Guercino* (*St. Lawrence*).

*S. Francesco* contains paintings by *Garofalo*, *Ortolano* etc. and monuments of the House of Este, also that of *Giambattista Pigna*, secretary of Alphonso II. and rival of Tasso. A famous echo here is said to answer 16 times when awakened with due energy.

\**S. Benedetto* is one of the finest structures in the town. The former monastery is now a hospital. The monument of Ariosto was removed hence to the library (p. 225) in 1801. The vaulting was painted by *Scarsellino* and *Dosso Dossi*; that of the ante-chamber of the refectory bears a representation of Paradise, with saints and angels, among which Ariosto caused himself to be painted.

*S. Domenico* is adorned with statues on the façade by *Ferreri* and with paintings in the interior by *Garofalo* and *Carlo Bonone*. The celebrated *Celio Calcagnini* of Ferrara (1479—1541), who to some extent anticipated Copernicus in his discoveries respecting the solar system, the contemporary and friend of Ariosto, bequeathed his library to the adjacent monastery. His bust is placed over the entrance, and beneath it is inscribed his humi-

liating avowal, that the principal lesson he had derived from his long and indefatigable studies was to despise knowledge and everything human.

*S. Maria del Vado*, one of the oldest churches of Ferrara, contains admirable paintings by *Carlo Bonone* (Marriage of Cana, Coronation of Mary etc.), *Dosso Dossi* and *Palma Vecchio*, the tombstones of the poets *Tito Vespasiano* and *Hercules Strozzi* and of several painters. The miracle of the bleeding host, which is said to have taken place in 1161, is also represented.

*S. Paolo* is adorned with paintings by *Bonone* and *Scarsellino*, and contains the monument of *Antonio Montecatino*, the friend and minister of Alphonso II.

The *\*Palazzo Villa*, in the Corso Vittorio Emanuele, at the corner of the street leading from Porta Po to Porta Mare, erected in 1492 and remodelled in 1567, contains the *Ateneo Civico* and the *Civic Picture Gallery* (open daily 9—3 o'clock), most of the pictures in which have been obtained from suppressed churches. *Garofalo* and *Dosso Dossi* are particularly well represented.

2nd Room: 87. *Tintoretto*, Madonna del Rosario, with SS. Dominicus, Maurice and George; 74. *Panetti* (d. 1531, master of Garofalo), Annunciation; 18. *Boccaccino* (d. 1515), Death of the Virgin; 23. *Costa* (1480—1530), Adoration of the Child with 4 smaller pictures. — 3rd Room: 45. *Garofalo*, Large fresco, symbolical of the victory of Christianity over Judaism. — 4th Room: \*72. *Palma Vecchio*, Jesus and the Pharisees; 28. *Cremonese*, St. Mark; \*46. *Garofalo*, Adoration of the Magi; 26. *Carpi* (d. 1567), St. Antony of Padua, causing an infant to speak and bear testimony to the honour of its mother; 47. *Garofalo*, St. Peter the Martyr; \*48. *Garofalo*, Madonna del Riposo. — 5th Room: 34. *Dosso Dossi*, St. John the Evangelist in the island of Patmos; 49. *Garofalo*, Madonna del Pilastro; 50. *Garofalo*, Adoration of the Magi (instead of his name the artist has painted a carnation in the foreground); 73. *Panetti*, Mary's meeting with Elisabeth; 51. *Garofalo*, Christ on the Mt. of Olives. — 6th Room: 60. *Guercino*, Beheading of St. Aurelius; 53. *Garofalo*, Slaughter of the Innocents; 56. *Garofalo*, Finding of the Cross; \*55. *Garofalo*, Raising of Lazarus. — 7th Room: 89. *Tmoteo della Vite*, Assumption. — 8th Room: *Dosso Dossi*, Madonna surrounded by saints, a very large picture.

The *\*Studio Pubblico*, a school of medicine and jurisprudence, contains a valuable collection of coins and Greek and Latin inscriptions, and a *Library* of 80,000 vols. and 900 MSS. Among the latter are several cantos of the "*Orlando Furioso*" in *Ariosto's* handwriting, with numerous corrections, and a copy of *Tasso's* "*Gerusalemme Liberata*", likewise with corrections; also letters

written by Tasso in prison; *Guarini's* MS. of the "Pastor Fido"; a number of ancient illuminated choir books. Among the printed books are 52 old editions of *Ariosto*. His monument has also been preserved here since 1801. — The simple *House of Ariosto*, Strada Mirasole No. 1208, which he erected for himself and occupied during the latter part of his life, has been the property of the town since 1811. It bears the inscription, composed by the poet himself:

"Parva, sed apta mihi, sed nulli obnoxia, sed non  
Sordida, parva meo sed tamen aere domus."

Whilst the poet was studying law, which however he soon exchanged for poetry, he resided in the *Casa degli Ariosti*, near the church of S. Maria di Bocche. He quitted this house on his father's death. *Guarini's House* still belongs to his descendants.

The *Hospital of St. Anna* (entrance in the Stradella Giovecca, next door to the Europa, Pl. 29) is interesting as the place where *Tasso* was kept in confinement for seven years (from 1579) by order of Alphonso II. It is generally supposed the poet incurred the displeasure of his patron by his passion for the Princess Leonora, the sister of Alphonso. The dungeon in which the poet is supposed to have been incarcerated is shown. The names of Byron and other poets are written on the walls.

In the church of *S. Giorgio*, without the Porta Romana, Pope Eugene IV. opened the council convened with a view to effect a union of the Greek and Roman churches, in the presence of the Greek Emp. John Palæologus in 1438. This locality being considered unhealthy, the seat of the Council was afterwards transferred to Florence.

From Ferrara to Bologna by railway in 1—1½ hr. The train proceeds S. and crosses the *Cavo Tassone Canal*, which communicates with the *Po di Primaro*, and traverses flat, well cultivated land (rice-fields, comp. R. 32). Stations *Poggio Renatico*, *Galliera*, *S. Pietro in Casale* and *San Giorgio*.

From *S. Giorgio* an excursion may be made to (5 M.) *Cento*, a small town on the *Reno*, birthplace of the great painter *Guerrino* (d. at Bologna 1666). Several of the churches, especially those of *S. Biagio* and the *Madonna del Rosario*, contain admirable works by *Guercino*, who was greatly attached to his native town. His house, where he received many illustrious visitors, is still shown. In the centre of the town is his statue by *Galletti*. Near *Cento* is situated *Pieve di Cento*, a small town with





Port, Venedig







the pilgrimage-church of *S. Maria Assunta*; the high altar-piece is an \*Assumption by *Guido*.

Next stations *Castel Maggiore* and *Corticella*. As Bologna is approached the rich fertility of the soil continues to increase.

**Bologna** see R. 41.

### 36. Venice (Venezia).

**Arrival.** The railway-station is confined and noisy. The porters with badges convey the passenger's luggage to an omnibus-boat (p. 229) or to a private gondola, according to the wish of the traveller, to whom an official presents a number for a gondola and a printed tariff of fares. The latter is far preferable. The "omnibus" is a very slow conveyance, often crowded and affording no view. — Arrival by sea, see p. 265.

**Hotels** (comp. Introd. V.) \*Grand Hôtel Royal (Danieli, Pl. a), in the former *Palazzo Bernardi*, Riva dei Schiavoni, E. of the Palace of the Doges, R. from 3, L. 1, B. 2, D. 4, A. 1 fr.; \*Europa (Pl. b), in the former *Palazzo Giustiniani*, on the Grand Canal, opposite the Dogana di Mare, and near the Piazza of St. Mark, similar charges. \*Hotel Barbessi, in the *Palazzo Zucchelli*, on the Grand Canal, opposite the church della Salute, new. \*Hôtel Bellevue (Pl. g), N. side of the Piazza of St. Mark, R. 3 fr. and upwards, B. 1½, A. 1 fr. S. Marco (Pl. d), in the Piazza of St. Mark, in the old Procuratie, similar charges. Luna (Pl. e), to the W. of and opposite to the former Imperial Garden, close to the Piazza of St. Mark, charges the same as in the Bellevue. Vittoria (Pl. f), in a narrow street in the vicinity; \*Italia; Vapore; Gallo (with good restaurant and separate suites of apartments); \*Città di Monaco (*Munich Hotel*), on the Grand Canal, near the Piazza of St. Mark, R. 2½ fr., L. 75, A. 60 c.; Hôtel et Pension Suisse, on the Grand Canal, opposite S. Maria della Salute; Stella d'Oro, S. Moisè, near the Luna, with Restaurant. All these are near the Piazza of St. Mark. Hôtel garni, by the Campanile, R. and L. 2½ fr. per day, 50 fr. per month.

Strangers are cautioned against sleeping with open windows on account of the gnats. Mosquito-curtains afford the best protection against these pertinacious intruders. Pastilles ("*fidibus contro le zanzare*"), sold by the chemists, are generally effectual in dispersing them. *Drinking-water* is bad at Venice; a new conduit is projected.

**Private Apartments**, to which the attention is attracted by notices on the shutters or in the windows, are easily obtained. The rents of those on the *Grand Canal* and the *Riva dei Schiavoni* are the highest. The *Fondamenta delle Zattere* is a quiet and agreeable situation (e. g. in the *Calle del Ridotto*, R. 1—2 fr. per day, 30—50 fr. per month). It is usual to pay for one month in advance, before which the tenant is recommended to see that every necessary arrangement is made, "*tutto compreso*".

**Restaurants** (*Trattorie*, comp. Introd. V.). On the first floor of the *Café Quadri*; \*Gallo (simple Italian cuisine); Stella d'Oro (see above), S. Moisè, *Calle Lunga*; to the r. in the same street, farther on,

Città di Genova; \*Leone Bianco, in a side-street on the N. side of the Piazza of St. Mark. These are among the best establishments of their kind; most of the others are deficient in cleanliness and comfort. — The wines of *Cyprus* and *Samos*, are the best at Venice. *Vöslauer*, an Austrian wine, resembles Hock. — Beer at the restaurants near S. Moisè, and at many of the cafés, good in winter, but warm in summer, as Venice possesses no cellars. — The \*Schiller Casino contains a good restaurant, reading-room, etc.; strangers introduced by a member (in the Campo S. Angelo, Casa Missana 3584).

**Cafés** (comp. Introd. V.). In the *Piazza of St. Mark*, S. side: \*Floriani; Re d'Italia; Cafe Svizzero. N. side: Degli Specchi; Café Français; \*Quadri (recommended for breakfast). After sunset hundreds of chairs and small tables are placed in front of these cafés for the accommodation of customers. Strangers have here to submit to, with the best grace they can, the importunities of flower-girls, hawkers, musicians etc. The cafés on the *Riva dei Schiaroni* are also much frequented, although less fashionable: Bricciacco (good ices), Donadoni al Commercio, Alle Nazioni, Caffè di Francia (new) etc.

**Boats** take the place of fiacres at Venice. The light, old Venetian Gondola, with a low black canopy or cabin (*felze*) and black leather seat, accommodates 2—3 pers. They are painted black in conformity with a law passed in the 15th cent. The Barca, a modern institution, is a larger craft, open at the sides, covered with coloured material and accommodating 6 or more pers. The heavy indented iron prow (*ferro*), resembling a halberd, is partly designed to counterbalance the weight of the rower, and partly as a measure of the height of the bridges, which cannot be passed unless the ferro, the highest part of the craft, clears them. The rower himself is hailed as "*Poppe*", from the *poppa* on which he stands.

**Charges.** Gondola with one rower (*barcajuola*), according to the most recent tariff, a copy of which the boatman is bound to exhibit if desired, for the first hour, or for each trip 1 fr., for each succeeding hour 75 c.; for the whole day (of 10 hrs.) 5 fr. To or from the station 1 fr. (if to a point beyond the Piazzetta, 1 fr. 25 c.). Luggage 15 c. From the steamers to the Piazzetta 50 c., to the Rialto Bridge 2 fr., beyond it 2½ fr. From the Piazzetta to the Giardini Pubblici 50 c. After sunset one-half more. For short distances more favourable terms may frequently be made. For a second rower one-half more is charged; if by time, usually double the ordinary fare. A second rower, however, is unnecessary for the gondola, and even for the barca if not heavily laden, unless greater speed than usual is desired. Officious loiterers who assist passengers to disembark expect a gratuity of a few centimes.

It is usual for the passenger, after having selected a gondola or barca, to mention his destination and the fare to the gondolier; e. g. "*alla stazione all'franco*, S. Giovanni e Paolo mezzo franco" etc. Should the proper fare be declined, application is made to another. If the gondola be hired by the hour, the passenger shows his watch and remarks: "*all' ora!*" The highest demands are generally made at the Piazzetta and the Riva and in

the vicinity. It need hardly be observed that the intervention of a commissionaire or waiter in the hiring of a boat causes the fare to be considerably raised. A second rower, who is generally desirous of being engaged, may be dismissed with the words "*basta uno*". According to the official regulations gondoliers guilty of extortion or want of respect are liable to severe punishment.

Generally speaking the gondoliers are respectable and trustworthy, and it is usual to give them a trifling gratuity in excess of the fare (for a whole day 50 c. to 1 fr.) — The shouts of the gondoliers on turning a corner are peculiar, e. g. *già è* (boat ahead!), *preme* (pass to the r.), *stati* (pass to the l.) etc.

Omnibus Boats (Pl. 20) ply, on the arrival of every train, from the station to the *Riva del Carbon* (near Ponte Rialto) and the *Piazzetta*. Fare 25 c., gratuity 5 c., each heavier article of luggage 15 c.; the porter belonging to the boat, who conveys luggage to the hotel, also expects a fee. On quitting the railway station, the traveller who purposes employing one of these conveyances names his hotel or other destination and is conducted by the railway-officials to the proper boat (comp. p. 227). Omnibuses to the station (in 20 min.) start from the *Molo*, E. of the *Piazzetta*,  $\frac{3}{4}$  hr. before the departure of each train (their station is by the first bridge, the *Ponte della Paglia*, nearly under the *Bridge of Sighs*). Omnibus to the Lido 25 c.

Ferries (*Traghetti*) across the Grand Canal (5 c., after dusk 8 c.), 15 in number, see Plan.

**Guides** (\**Francesco Bulgari, Nado, Baratti, Huber, Soss, Fuchs, Joseph Scholl, Ferrari, Fassetta, Nicola* etc.) are to be met with before 9 a. m. or about 8 p. m. near the café *Re d'Italia* (p. 228) in the Piazza of St. Mark. Each hotel generally has its own guide. Parties of strangers are frequently formed by the guides, who undertake to conduct them to all the principal sights of Venice at a charge of 3—4 fr. each pers., which includes gondola-fares, gratuities etc.; but, as the number is usually unlimited, this wholesale system cannot be recommended. The members of the party are moreover thus entirely deprived of their independence. The traveller alone, or accompanied by a few friends, will find it far preferable to have a guide at his own disposal. In this case the fee including all expenses, is 20 fr. (i. e. 5 fr. for the guide and about 15 fr. for gondolas, fees etc.).

It must, however, be observed that the following pages, coupled with a slight acquaintance with the Italian language, will enable the stranger entirely to dispense with the services of a guide. The principal objects of interest should be visited in a definite order, such as that suggested below, and the most direct routes ascertained from the Plan, in order that the proper orders may be given to the gondolier at each stage of the route.

**Plan of Visit.** With a view to gratify their first curiosity and to enable them to obtain a general idea of the peculiar aspect and situation of Venice, strangers are recommended to undertake a preliminary "*Voyage of Discovery*" from the *Piazzetta* along the *Grand Canal* (see p. 256) to its extremity (near the railway-station is the church *Degli Scatzi*, see p. 255,

which should now be visited on account of its remoteness from the other points of attraction); then beneath the railway-bridge (p. 216) to the *Canal di Mestre*, i. of which is the Jews' quarter (the *Ghetto*, inhabited by the lowest classes); back hence by the Grand Canal to the *Ponte Rialto*, where the gondola should be quitted. Then on foot (the best mode of forming acquaintance with the customs and character of the people) through the *Merceria* (pp. 231, 240) to the Piazza of St. Mark. The whole expedition will occupy 2  $\frac{1}{2}$  hrs.

The finest churches may be conveniently visited in the following order: \**S. Maria della Salute*, p. 252; \**S. Stefano*, p. 255; \*\**Frari*, p. 248; \**Scuola di S. Rocco*, p. 254 (Palazzo Correr, p. 260; Palazzo Vendramin, p. 260); *Madonna del Orto*, p. 252; *Gesuiti*, p. 249 (extensive view over the Lagune, as the *Fondamenta Nuove* are passed; N. the Cemetery-island and Murano, p. 261); \**S. Giovanni e Paolo*, p. 250; *S. Francesco della Vigna*, p. 248; (\**Arsenal*, p. 244); \**S. Zaccaria*, p. 256; *S. Maria Formosa*, p. 252; *Madonna dei Miracoli*, p. 252; \**S. Salvatore*, p. 254; then \**S. Giorgio Maggiore* (p. 250), \**Redentore* (p. 254) and \**S. Sebastiano* (p. 255), three churches situated near the *Canal della Giudecca*, on the S. side of Venice, a visit to which is most conveniently reserved for a separate expedition. Every leisure hour may be advantageously devoted to \*\**St. Mark's*. Most of the churches are open to the public from 6 a. m. to 1 p. m. In the afternoon application for admission must be made to the *nonzolo*, or sacristan (50 c.), who is readily found for the stranger by some of the urchins usually loitering in the neighbourhood (10 c.). The smaller and more remote churches should, if possible, be visited in the forenoon, the larger in the afternoon, when the traveller's researches and inspection of the works of art will not be prevented by divine service. The next objects of interest (accessible by payment of a fee) are as follows: \*\**Palace of the Doges*, 9-4 o'clock daily; \*\**Academy*, 9-3 daily, on holidays 11-2 only; \**Arsenal*, 9-3 daily; \**Palazzo Correr*, with the civic museum, Mond., Thursd., Sat 10-4; \**Palazzo Vendramin*, the most interesting of the Venetian palaces (one at least of which should be visited), also those of *Treves*, *Fam. Wappfen*, *Pesaro* and *Manfrin* are generally accessible daily from 9 or 10 a. m. till 3 or 4 p. m. When the proprietors are present, application must in some cases be made on the previous day. Attendant's fee 1 fr. (more for a party), porter 25-50 c. These points of attraction may advantageously be combined with the inspection of the churches.

**Duration of Visit.** Those whose time is limited may obtain a superficial acquaintance with the principal sights of Venice in 3-4 days. The ascent of the \**Campanile* (p. 239) in the Piazza of St. Mark, whence a good general survey is obtained, forms an appropriate commencement or termination to the traveller's sojourn. Excursions may be made N. to *Murano*, *Burano* and *Torcello* (p. 261; 5 hrs. there and back); S. to *S. Lazzaro* (p. 252), *Malamocco* and *Chioggia* (p. 235).

**Baths** of various descriptions, also for swimming (*gallegiante*), are situated between the Riva dei Schiavoni and the Isola S. Giorgio, but are used during the three summer-months only (bath 1 fr.) Ferry from the Piazzetta to the baths 10 c.; the word "*bagno*" is a sufficient direction to the gondolier. Swimmers (1 fr.) ask for a ticket at the establishment for

the "*vasca*" (basin); a separate bath (11½ fr.) is a "*camerino*": common bath for ladies ("*sirene*") 1 fr. 40 c.; separate bath for ladies 3 fr. No gratuities are expected. The proper period for bathing is when the tide commences to rise; at low tide the water is shallow and muddy. — The baths on the Lido are more agreeable. In summer a steamboat plies every hour between the Riva dei Schiavoni and the Lido in 12 min., returning after a halt of ½ hr. From the landing-place to the baths a walk of ¼ hr. Bath 1 fr., less to subscribers. — *Warm Baths* at most of the hotels and at *Chutarin's*, near S. Maria della Salute, 1½—2 fr.

**Consulates.** *British*, S. Maria del Giglio, Calle Gritti o del Campanile 2189; *American*, S. Vitale, Calle Vitturi e Falier 2905; *Russian*, S. Apollinare, Traghetto alla Madonnetta 1430; also others for all the principal European states.

**Post Office** (*Uffizio della Posta*, comp. Introd.) (Pl. 39) in the Palazzo Grimani, on the Grand Canal, by the Campo S. Luca, not far from the Ponte Rialto. Letter-boxes in the Piazza of St. Mark, at the Uffizio del Lloyd etc. — **Telegraph Office** at the Palace of the Doges.

**Booksellers.** Munster, Piazza of S. Mark, S.W. corner; Giusto Ebhard, S. Luca, Calle de' Fuseri 4355, next to the Vittoria; both with circulating libraries. — **Photographers:** Ponti, Riva dei Schiavoni 4179. Naya, Riva dei Schiavoni 4206 (next to the Hôtel Danieli).

**Steamboat Office** (*Uffizio del Lloyd Austriaco*) in the Piazzetta, beneath the Zecca (Pl. 54). To *Trieste* three times weekly; to *Chioggia* daily at 5 or 6 p. m. (fares 88 or 61 nkr. Austr.), on Sundays at 8 a. m. (return-tickets 1 fl. 40 nkr.). Two steamers weekly ascend the *Po*, but are employed chiefly for the transport of goods.

**Theatres** (comp. Introd. VI.). Della Fenice (Pl. 50), is the largest in Venice, capable of accommodating 3000 spectators; internal arrangements worthy of inspection; performances during the Carnival only. The following are employed throughout the whole year: Apollo (Pl. 51), Gallo (S. Benedetto) (Pl. 52) and Camploy (S. Samuele) (Pl. 53), Malibran (Pl. 53), open-air theatre. Burattini, near S. Moisè, a marionette theatre.

**Shops** (comp. Introd. VI.). The best are in the *Piazza of St. Mark*, in the *Merceria*, a narrow line of streets leading from the Piazza of St. Mark to the Ponte Rialto, and in the *Frezzeria*, entered from the Piazza of St. Mark, opposite to the church. The Venetian pearls and jewellery enjoy a high reputation; ornaments in mosaic, glass and shells are also well executed here. The most extensive manufactory of mosaic is that of *Salviati*, on the Canal Grande, in the Campo S. Vito, not far from S. Maria della Salute. At most of the shops two-thirds or even one-half of the price first demanded are often taken.

**English Church Service**, Palazzo Cirran, S. Gio. Grisostomo 5751. — *Scotch Presbyterian Church* on the Grand Canal, not far from S. Maria della Salute.

**History.** The modern Venetia was inhabited during the Roman period by the *Veneti*, whose principal towns were Patavium, Altinum, Aquileia etc. These were successively destroyed, after the fall of the W. Roman Empire,

by the hordes of barbarian invaders by whom Italy was now overrun, and their inhabitants took refuge on the islands of the Lagune, founded a new state there and at an early period carried on a considerable commerce with the Levant. The necessity of a constitutional government was soon felt, and in 697 *Pauluccio Anafesto* was elected the first doge. In 819 the doge *Angelo Participaco* transferred the seat of government from Malamocco to Rialto, which he connected with the adjacent islands by means of bridges, thus laying the foundation of the modern city of Venice.

During the following centuries, notwithstanding continual internal dissensions the might of Venice steadily increased. The foundation of its subsequent greatness, however, was principally laid at the period of the Crusades (1097—1271), which the shrewd policy of Venice contrived to turn to its own aggrandizement. In 1177, under the Doge *Sebastiano Ziani*, the celebrated meeting of Emp. Frederick I. with Pope Alexander III. (p. 238) took place at Venice. *Enrico Dandolo* (1192—1205), one of the most powerful of the doges, conquered Constantinople in 1204 with the aid of French crusaders. In consequence of this the Byzantine Empire was divided, and Venice obtained possession of the coast-districts of the Adriatic and Egyptian seas and numerous islands, among which was Candia. Under the successors of Enrico Dandolo the republic underwent severe contests with Genoa, which occasioned the loss of most of the Venetian conquests in the East, but at length terminated with the total defeat of Genoa in 1252, under *Andrea Dandolo*. His successor *Marino Falieri* contemplated the overthrow of the aristocratic form of government, but his scheme was discovered, and he was beheaded on April 17th, 1355 (p. 241). Under *Andrea Contarini* (1367—82) Padua, Verona, Genoa, Hungary and Naples formed an alliance against Venice. In 1379 the Genoese took possession of Chioggia, but were surrounded in the Lagune and compelled to surrender, June 24th, 1380. In 1381 the peace was concluded by which Venice lost all its possessions on the mainland.

The republic, however, soon recovered from these reverses. In 1386 *Antonio Venier* (1382—1400) took possession of the island of Corfu, then of Durazzo, Argos etc. Under *Michele Steno* (1400—14) the Venetian general *Malatesta* conquered Vicenza, Belluno, Feltre, Verona and Padua (1405); in 1408 the republic gained possession of Lepanto and Patras, in 1409 of Guastalla, Casalmaggiore and Brescello. In 1421 *Tommaso Mocenigo* waged war successfully against Hungary. In 1416 the Venetian fleet under *Loredan* had already conquered the Turkish at Gallipoli, and in 1421 subjugated all the towns of the Dalmatian coast, so that Venice was now in possession of the entire coast district from the estuary of the Po as far as the island of Corfu.

Mocenigo's successor was *Francesco Foscari* (1423—57). In 1426 Brescia fell into the hands of the Venetian general *Carmagnola*, but in 1431 his successful career was terminated by a suspicion of treason, and in 1432 he was executed by order of the Council of Ten. In 1449 the Venetians gained possession of Crema, but were unable to prevent the elevation of Sforza to the dignity of Duke of Milan (1450).

In 1457 Foscari, now enervated by old age and domestic misfortunes, was deposed by the Council of Ten in consequence of the intrigues of his

enemies. Under *Cristoforo Moro* (1462—71) the Morea was conquered by the Turks. In 1480, in consequence of the renunciation of Catharine Cornaro, wife of king James of Cyprus, this island came into the possession of Venice, and in 1483 the republican dominions were farther augmented by the island of Zante.

The close of the 15th cent. may be designated as the culminating point of the glory of Venice. It was now the grand focus of the entire commerce of Europe, numbered 200,000 inhab., and was universally respected and admired. Its annual exports were valued at 10 millions ducats, 4 millions of which were estimated as clear profit. It possessed 300 sea-going vessels with 8000 sailors and 3000 smaller craft with 17,000, as well as a fleet of 45 galleys manned by 11,000 men, who maintained the supremacy of the republic over the Mediterranean. With the commencement of the 16th cent. the power of Venice began to decline. Its commerce was gradually superseded to a great extent by that of the Portuguese, in consequence of the discovery of the new sea-routes to India. The League of Cambray, formed by the Pope, the Emperor and the kings of France and Arragon against Venice in 1508, and the victory of the French at Agnadello in 1509 occasioned serious losses to the republic. The wars between Emp. Charles V. and Francis I. of France (1521—30) were also very prejudicial to Venice, and its power was still more thoroughly undermined by the extension of the Osman empire in Europe and Asia. In 1540 Nauplia, the islands of Chios, Paros and others were lost, and in 1571 Cyprus, notwithstanding its brave defence by *Bragadino*. In the naval battle of Lepanto (Oct. 1st, 1571) the Venetian fleet greatly distinguished itself. In 1689 the island of Candia was conquered by the Turks. In 1684 the Venetians under *Francesco Morosini* and *Königsmarck* were victorious in the Morea and conquered Coron, Patras, Corinth etc., in 1696 and 1698 they again defeated the Turkish fleets, and by the Peace of Carlowitz in 1709 they retained possession of the Morea; but in 1715 the Turks reconquered the peninsula, and in 1718 were confirmed in their possession by the Peace of Passarowitz.

From this period Venice ceases to occupy a prominent position in the history of Europe. It retained its N. Italian possessions only, observed a strict neutrality in all the contests of its neighbours and continued to decline in power. On the outbreak of the French Revolution Venice at first strenuously opposed the new principles, on the victorious advance of the French it endeavoured to preserve its neutrality and repeatedly rejected Buonaparte's proposals of alliance. Irritated by this opposition, the French broke off their negotiations and took possession of the city on May 16th, 1797. By the Peace of Campo Formio (1797) Venetia was adjudged to Austria, by that of Pressburg (1805) to the kingdom of Italy. In 1814 Venice was again declared Austrian and remained so until 1848, when a revolution broke out, and the citizens endeavoured to re-establish their ancient republican form of government, under the presidency of *Manin*. Their renewed independence, however, proved most disastrous and short-lived. The city was torn by internal dissension and at the same time besieged by the Austrians. After a siege of 15 months it was compelled to capitulate to *Radetzky*, in August, 1849, a victory which cost the Austrians



upwards of 20,000 soldiers. The war of 1859 did not affect the supremacy of Austria over Venetia, the re-union of which with Italy was finally effected by the events of 1866.

In the History of Art Venice occupies a prominent position. The Venetian School of painting, which was especially celebrated for the brilliancy of its colouring, boasts of many illustrious names. The most conspicuous painters of the 15th cent. were *Antonio Bartolommeo* and *Luigi Fieschi* of Murano, *Vittore Carpaccio*, *Gentile* and *Giovanni Bellini*. The Madonnas of the latter are remarkable for their grace and tenderness. Among his numerous pupils *Giambattista Cima* of Conegliano and *Giorgio Barbarelli* of Castelfranco ("*Il Giorgione*", 1478-1511) were the most distinguished. The next well-known names are *Jacopo Palma il Vecchio* of Bergamo, *Paris Bordone* and *Lordenone*, but the most celebrated of all is that of *Titian* or *Tiziano Vecellio* (1477-1576), whose marvellous power of lifelike delineation and richness of colouring are unparalleled. His greatest contemporaries were the talented masters *Jacopo Robusti*, surnamed "*Tintoretto*" (1512-94), *Paolo Cagliari*, surnamed "*Veronese*" (1528-88) from his native town, and *Jacopo da Ponte* of Bassano; then *Bonifacio*, *Alessandro Boreicini*, surnamed "*Il Moretto*", and *Gior. Batt. Morone*. In the 17th cent. *Palma Giovine* and *Padovanino* attained a well-merited reputation, but the art was now decidedly on the decline. The only subsequent names worthy of mention are *Rosalba Carriera* (d. 1757), paintress of miniatures, *Antonio Canale*, surnamed "*Canaletto*" (d. 1768), and *Tiepoletto* (d. 1769), the mannerist.

Venice is adorned with several structures in the Byzantine and Gothic styles, but its architecture did not attain to a high degree of perfection until the period of the Renaissance. To this epoch belong the great masters *Pietro* and *Tullio Lombardo* and the brothers of the latter, who were also architects, *Michele Sanmicheli*, *Jac. Sansovino*, *Antonio da Ponte*, *Palladio*, *Scamozzi* and *Longhena*. — Of late years the reputation of Venice as a cradle of art has commenced to revive in a very marked degree.

Venice, the population of which had after its dissolution as an independent state (1797) dwindled from 200,000 to 60,000, gradually regained its former importance under the Austrian regime, owing in a great measure to its advantages as a *Free Harbour*. Its prosperity, however, again sustained severe injury from the revolution of 1848 and the war of 1859, and it now remains to be proved whether the Italian government will adopt measures calculated to neutralize the physical and moral degeneracy which have resulted from these vicissitudes. The city at present contains 118,172 inhab., of whom more than one-fourth are in receipt of relief as paupers. The 15,000 houses and palaces of Venice are situated on three large and 114 small islands, formed by 147 canals, connected by 378 bridges (most of them of stone) and altogether about 7 M. in circumference. The city is surrounded by the *Lagune*, a shallow bay about 25 M. in length

and 9 M. in width, protected from the open sea by long sand-hills (*lidi*), which are converted into a still more efficient bulwark by means of dams (*murazzi*) of solid masonry, averaging 30 ft. in height and 40—50 ft. in width. Towards the Lagoon the Murazzi are perpendicular, whilst towards the sea they descend in four terraces. The Murazzi on the Lido from *Palestrina* to *Chioggia* date from the last period of the republic. The *Diga of Malamocco*, a pier which extends for a distance of  $3\frac{3}{4}$  M. into the open sea, was constructed by the Austrian government after 1825, in order to prevent the harbour of Malamocco from becoming filled up with mud.

The Lagoon are connected with the open sea by means of four entrances, of which those of the *Lido* and *Malamocco* alone are employed by vessels of heavy tonnage. The steamers usually enter by the *Porto di Lido* (p. 265), but in stormy weather occasionally employ that of Malamocco. The best survey of the Murazzi, to visit which permission from the military authorities is necessary, is obtained from the steamer (p. 231) to *Chioggia*, a fishing and seaport town about 20 M. S. of Venice.

The difference between flood and ebb-tide is here about 2 ft. At high water innumerable stakes, protruding from the water in groups of the most varied form, mark the situation and shape of the low sand-islands which surround the city on every side, forming a complicated network of navigable channels, most of them accessible to small boats only.

Most of the houses rise immediately from the canals (*rii*), or are separated from them by narrow streets only, here termed (as in Spain) *calli* (sing. *il calle*) and paved with broad slabs of stone, or occasionally with brick or asphalt. These lanes form a labyrinth from which the stranger will some times find it difficult to extricate himself. For expeditions of any length walking cannot be recommended, and in such cases the Venetians themselves generally employ a gondola or barca.

The **\*Piazza of St. Mark**, usually termed "*La Piazza*" (the other small open spaces are termed *campi*), is 540 ft. in length, on the W. side 174 ft., and on the E. 252 ft. in breadth. On three sides it is enclosed by imposing structures, which appear to form one vast marble palace, blackened by age and the action of the elements: on the E. it is bounded by the Church

of St. Mark and the *Piazzetta* (p. 228), a small piazza, the S. side of which adjoins the Lagune. These palaces were once the residences of the "procurators", the highest officers of the republic, whence their appellation of **Procuratie**: N. the *Procuratie Vecchie*, erected at the close of the 15th cent.; S. the *Procuratie Nuove*, commenced by Scamozzi in 1584, now a royal palace; the modern edifice on the W., termed the *Atrio* or *Nuova Fabbrica*, was erected under Napoleon in 1810 on the site of the former church of S. Geminiano. The ground-floors of these structures consist of arcades, in which the cafés and shops mentioned at pp. 228, 231 are established. — The Piazza of St. Mark is the grand focus of the public life of Venice. Here on summer evenings, after sunset, all who desire to enjoy the fresh air congregate, and the prince, as well as the citizen of the humbler classes, may be seen enjoying their sorbetto in front of the cafés. The scene is most animated towards 9 p. m., especially on the evenings when the military band plays in the Piazza (Sundays, and usually on Tuesdays and Thursdays also, 8—10 o'clock). On these occasions the Piazza is brilliantly lighted and often presents an animated scene until after midnight; on other evenings the crowd usually disperses about 10 o'clock. In winter the band plays on the same days 2—4 p. m., and the Piazza is then the promenade of the fashionable world. At an early hour in the morning a few visitors to the cafés may be seen indulging in coffee, but these are rarely natives of Venice. The Venetians themselves are seldom visible at a very early hour, and the Piazza is comparatively deserted except at the hours already mentioned. The Piazza with its adjuncts (the Procuratie, St. Mark's, the Palace of the Doges, Piazzetta and Lagune) presents a strikingly imposing aspect by moonlight.

Numerous pigeons flock daily to the Piazza at 2 p. m. to be fed at the expense of the city. According to tradition, Admiral Dandolo, whilst besieging Candia at the commencement of the 13th cent., received important intelligence by means of carrier-pigeons from the island, the conquest of which was greatly facilitated in consequence. He then despatched the birds to Venice with the news of his success, and since that period their descendants have been carefully tended and highly revered by the citizens. They nestle in the nooks and crannies of the

surrounding buildings and are generally seen in great numbers in the evening, perched on the façade of St. Mark's.

**\*\*St Marco** (Pl. 14) is a basilica in the Byzantine style, commenced in the 10th cent.; the façade was embellished with Gothic adjuncts in the 14th. cent, with foliage, arched pediments and numerous canopied turrets. The five domes, 500 marble columns and large mosaics on a gold ground in the semicircular pediments were executed at the end of the 17th and commencement of the 18th century. The aspect of the structure is rather picturesque than imposing, owing to the very unusual style of architecture and the half Oriental character of the decorations. The three lofty *Flagstaffs* (*Pili*), or masts of cedar in front of the church, rising from pedestals resembling candelabra, executed 1505, once bore the banners of the kingdoms of Cyprus, Candia and the Morea, to commemorate their subjugation by the republic. The interior of the church is sumptuously adorned with numerous mosaics of the 10th and subsequent centuries, as well as with gold, bronze and oriental marble. The area occupied by the mosaics amounts to 40,000 sq. ft. Since 1807 St. Mark's has been the cathedral of Venice, a dignity formerly enjoyed by *S. Pietro di Castello* (p. 253).

Over the principal portal are Four Horses in gilded bronze, 5 ft. in height, which were long supposed to be the work of a Greek master (*Lysippus*); they are now, however, believed to date from the period of the Roman Empire, probably from the time of Nero. They are finely executed and are especially valuable as the sole specimen of an ancient quadriga which has come down to posterity uninjured by the ravages of time. They probably once adorned the triumphal arch of Nero, then that of Trajan. Constantine caused them to be conveyed to Constantinople, whence the Doge Dandolo brought them to Venice in 1204. In 1797 they were carried by Napoleon I. to Paris, where they afterwards occupied the summit of the triumphal arch in the Place Carrousel. In 1815 they were brought back to Venice by the Emp. Francis and restored to their former position.

Façade. \*Mosaics in the arches, best surveyed from the steps of the flagstaffs. Below, over the principal entrance, the Last Judgment, executed in 1836, r. the embarkation of the body of St. Mark at Alexandria, its disembarkation at Venice, both executed 1680; l. the veneration of the saint, of 1728, and the church of St. Mark into which the relics are conveyed, of the 13th cent. — Above are the four horses in front of the great arched window, l. and r. are four mosaics of the 17th cent., Descent from the Cross, Christ in Hell, Resurrection, Ascension.

Entrance Hall (*Atrio*), the entire breadth of the church: the vaulting consists entirely of mosaic, of which the *older* portion (12th cent.) represents Old Testament subjects, beginning on the r. with the Creation;

the modern part, scenes from the New Testament; over the entrance to the church is St. Mark, executed in 1545 from a design by Titian. The *Capitals of the Columns* are said once to have belonged to the Temple at Jerusalem. The three red slabs commemorate the reconciliation between the Emp. Fred. Barbarossa and Pope Alexander III., which was here effected on July 23rd, 1177, through the mediation of the Doge Seb. Ziani. According to an old tradition the emperor kneeling before the pope said: "*non tibi sed Petro*", to which the pope replied: "*et mihi et Petro*"

Interior, 86 yds. in length, 70 yds. in width, with two domes and an apse. Over the *Entrance-door* Christ, Mary and St. Mark, of the 11th cent., one of the oldest mosaics in the church. The smooth marble pavement is very uneven at places from having settled. By the screen, r. and l. of the approach to the high altar, are two *Pulpits* in coloured marble. The mosaic (of 1542) above in the N. aisle (l.) represents the genealogy of Mary. On the *Screen* are 14 statues in marble (of 1393), representing St. Mark, Mary and the 12 Apostles, with a bronze Crucifix. On the *Arches* on each side of the *Choir* are 6 reliefs in bronze, by Sansovino (d. 1570), representing events from the life of St. Mark. On the parapet of the *Stalls* the 4 Evangelists in bronze, by Sansovino, and the 4 Fathers of the church, by Cagliari (1614).

The *High Altar* (*Altare Maggiore*) stands beneath a canopy of verde antico, borne by four spiral columns of marble (with reliefs of the 11th cent.). The altar-piece consists of the *Pala d'Oro*, enamelled work with jewels, wrought on plates of gold and silver, executed at Constantinople in 1105; it is uncovered on high festivals only. (It was originally intended to embellish the *front* of the altar.) Beneath the high altar repose the relics of St. Mark, as the marble slab at the back records. — Behind the high altar is a second altar with four columns of alabaster, of which the two white ones are semi-transparent, said to have once belonged to the Temple of Solomon. — The *Sacristy* (*Sagrestia*), to the l., possesses some fine mosaics on the vaulting; cabinets with inlaid work of 1523; by the door leading from the high altar, reliefs in bronze by Sansovino (1556).

R. of the high altar: *Cappella di S. Clemente*, with altar-relief of the 16th cent., representing SS. Nicholas, James and Andrew and the Doge Andr. Gritti. In front of the *Cappella del Sacramento*, in the r. transept, are two rich candelabra in bronze; on the other side a corresponding pair.

In the r. aisle is the *Battisterio*, in the centre of which is a large bronze font of 1545; above is John the Baptist. Also the monument of the Doge And. Dandolo (d. 1354). Over the altar is stone from Mt. Tabor. L. of the altar the head of John the Baptist, of the 15 cent.; beneath it is the stone on which he is said to have been beheaded. — From the Baptistry the stranger enters the *\*Cappella Zeno*, with the handsome monument of Cardinal Giambattista Zeno (d. 1501), wrought entirely in bronze: on the sarcophagus is the figure of the cardinal, over life-size; beneath are the six Virtues. The altar with the canopy are also cast in bronze, with the exception of the frieze and the bases of the columns. Over the altar are groups in bronze, of the Madonna, St. Peter and John the Baptist; on the altar itself a relief of the Resurrection. To the r. and l. two lions in coloured marble.

In the r. transept is the entrance to the *Treasury* (*Tesoro di S. Marco*, open on Mondays and Fridays 12½—2 o'clock, not on festivals). It contains a crystal vase with the "Blood of the Saviour", a silver column with a fragment of the "True Cross", a cup of agate with a portion of the "skull of St. John", the sword of the Doge Morosini, cuneiform writings from Persepolis, an episcopal chair of the 7th cent., said to be that of St. Mark, and a number of other curiosities.

A walk (in the company of the sacristan, ½ fr.) round the *Gallery* within and without the church is recommended, as a better general view of the building may thus be obtained, and the mosaics more minutely inspected. The ascent is from a door to the r. in the principal portal, which the sacristan opens.

On the *S. Side* of the church are two short square \**Columns*, inscribed with Coptic characters, brought hither from Ptolemais in 1256, from the church of St. Saba which was destroyed by the Venetians. From the *Pietra del Bando*, a block of porphyry at the corner, the decrees of the republic were anciently promulgated. Two curious *Reliefs* in porphyry are immured by the entrance to the Palace of the Doges, representing two pairs of knightly and armed figures embracing each other. They are said also to have been brought from Ptolemais and have given rise to a great variety of conjectures, according to the most recent of which they represent four emperors of Byzantium of the 11th cent., and once adorned the pedestal of an equestrian statue.

Opposite St. Mark's, to the S.W., rises the isolated square **Campanile** of St. Mark, 304 ft. in height, which is always accessible to the public (doorkeeper 10 c.). The ascent is easy and the staircase well lighted. The watchman at the summit is provided with a telescope and opens the door to the second gallery for a trifling gratuity. The \*view comprises the city, the Lagune (comp. p. 234), the Alps and a portion of the Adriatic; W. the Monti Euganei near Padua (p. 221), rising from the Lagune; E. in clear weather the Istrian Mts. (p. 94), rising above the Adriatic, a magnificent spectacle towards sunset. The ascent of the campanile is recommended to the stranger both for a preliminary survey and as an appropriate termination to his visit to Venice. The \**Bronze Doors* of the *Loggetta*, or vestibule, on the E. side (16th cent.), cast in 1750, merit inspection. This chamber once served as a waiting-room for the procurators, whose office it was, during the sessions of the great Council, to com-

mand the guards. It is now employed for public auctions and "tombola" (lottery) drawings. The bronze statues of Peace, Apollo, Mercury and Pallas and the reliefs on the socle are by Sansovino.

The **Clock Tower** (*La Torre dell' Orologio*), with the Italian dial (1—24), on the opposite side, at the E. extremity of the old Procuratie, rises over a gateway, resembling a triumphal arch, restored in 1859. On the platform are two Vulcans in bronze, who strike the hours on a bell. The custodian of the clock, who lives in the building, shows and explains the mechanism (fee  $\frac{1}{2}$  fr.). The entrance is beneath the archway. The *Merceria* (p. 231), the principal commercial street of Venice, here quits the Piazza of St. Mark and leads to the *Ponte di Rialto* (p. 259).

On the W. side of the **Piazzetta** is the **\*Library** (*Libreria Vecchia*, or *Antica Libreria di S. Marco*), commenced by Sansovino in 1536, a magnificent structure of the 16th cent. and one of the finest secular edifices in Italy. In the direction of the Lagune are two *Granite Columns*, one of which bears the *Winged Lion of St. Mark*, the emblem of the tutelary saint of Venice; the other is surmounted by *St. Theodore* on a crocodile, the patron of the ancient republic. This is the headquarters of the gondoliers. On the Lagune, between the Library and the former Imperial Garden, is situated the *Zecca* or *Mint*, from which the well known Venetian coin, the Zecchino or sequin derives its name.

The **\*\*Palace of the Doges** (*Palazzo Ducale*, Pl. 23), the W. side of which, 230 ft. in length, faces the Piazzetta, and the S. side, 220 ft. in length, looks towards the Molo, was founded in 800, subsequently destroyed five times and as often re-erected in a style of greater magnificence. The present sumptuous structure, in the Moorish-Gothic style, dates from the 14th cent. On the W. towards the Piazzetta and on the S. towards the Molo the palace is flanked by two colonnades of 107 columns (36 below, 71 above), one above the other, with pointed vaulting. The mouldings of the upper colonnade are remarkable for their richness. From between the two columns of red marble (9th and 10th from the principal portal) in the upper colonnade, or *Loggia*, the Republic anciently caused its sentences of death to be published. The capitals of the short columns be-

low are most richly decorated with foliage, figures of men and animals etc. On the corner-pillar by the portal is a group representing the Judgment of Solomon, the "*justizia alla vedova*", as the long inscription terms it. (Porphyry-reliefs at the corners to the l., see p. 239). The fine Portal adjoining St. Mark's, constructed of marble of different colours, is termed the *Porta della Carta*, from the placards formerly exhibited here to announce the decrees of the republic. *Justice* is represented in the pediment.

The *Court* contains two *Cistern-fronts* in bronze. To the r. on the façade of the *Clock Tower* is a statue of the Venetian general Duke Francis Maria I. of Urbino (d. 1625). Opposite to the *Scala dei Giganti* are Adam and Eve, by Antonio Rizzo, 1462. The façade of the *E. Wing* is admirably executed. One of the highest windows to the l. is that of the former prison of the poet Count Silvio Pellico, who was subsequently incarcerated from 1822 to 1830 in the Spielberg at Brünn (in Moravia).

The *Scala dei Giganti*, the flight of steps by which the palace is entered, derives its appellation from the colossal statues of Mars and Neptune above, executed by *Sansovino* in 1554. On the highest landing of these steps the doges were once wont to be crowned. The site of the *Scala dei Giganti* was formerly occupied by another flight of steps, on which the ill-fated Doge *Marino Falieri*, then in his eightieth year, was beheaded as a traitor April 17th, 1355.

On the gallery above are placed the busts of a number of Venetian scholars, artists and doges. The first staircase is the *Scala d'Oro*, once only accessible to those whose names were entered as *Nobili* in the *Golden Book*. A small adjacent room bears the inscription: "*Ingresso ai Pozzi, antiche carceri d'Inquisizione di stato, ed al Ponte dei Sospiri*". Guides (unnecessary except for the prisons, which scarcely merit inspection) are here in readiness to conduct visitors through the palace of the doges. Fee 1 fr. for a single visitor, 1½—2 fr. for a party (to each of the three custodians of the different apartments 20—30 c., for a party ½ fr.). The visitor then ascends the next broad staircase closed by a gate, leading to the principal saloons designated as No. I., to the r., and to the Archæological Museum, No. II., to the l.; one story higher is No. III., with the inscription "*Storia Naturale*".



I. A door (generally open; if not, visitors ring) leads hence to the rooms of the Library, the first of which is the \*Sala del Maggior Consiglio. In this large saloon (154 ft. long, 75 ft. broad, 45 ft. high) the Nobili, whose names were entered in the "Golden Book", and who constituted the highest authority in the Republic, formerly held their sessions. In 1848-49 the deputies under the Dictator Manin also assembled here. On the frieze are the portraits of 76 doges, from Angelo Participaco (d. 827) to Lodovico Manin (1797); on the walls 21 large pictures by *Bassano*, *Paolo Veronese*, *Tintoretto* etc., painted to commemorate the achievements of the Republic, especially against Fred. Barbarossa. On the E. wall *Jac. Tintoretto's* Paradise, said to be the largest oil-painting in the world, containing a perplexing multitude of figures. — The series of *Historical Pictures* commences on the S. wall: 1. Doge Enrico Dandolo and French Crusaders swear an oath of alliance at St. Mark's in 1201, for the purpose of liberating the Holy Land, by *Giov. Le Clerc*; 2. Storming of Zara in 1202, by *Andr. Vicentino*; 3. Surrender of Zara to the Crusaders in 1202, by *Dom. Tintoretto*. (Fine view from the window, of the Lagune and the islands of S. Giorgio and Giudecca.) 4. Alexius, son of the de-throned Greek Emperor Isaac Angelos, requesting the aid of the Venetians in behalf of his father, 1202, by *Andrea Vicentino*; 5. Count Baldwin of Flanders elected Greek Emp. in the church of St. Sophia, 1204, by *Andr. Vicentino*; 6. Coronation of Baldwin by the Doge Enrico Dandolo, 1204, by *Alfense*. (Above this, a black tablet on the frieze among the portraits of the Doges bears the inscription: *Hic est locus Marini Falethri decapitati pro criminibus*; comp. p. 241.) \*9. Return of the Doge Andr. Contarini from the victory over the Genoese fleet near Chioggia, 1378, by *Paolo Veronese*; 10. Pope Alexander III. presenting gifts to the Doge Ziani in recognition of his defence of the papal throne against Fred. Barbarossa, e. g. a ring, as a symbol with which the Doge annually "wed the Adriatic", 1177, by *Giulio dal Moro*; 11. (over the door) Conclusion of peace between the Pope, Doge and Emp. Fred. Barbarossa, by *Girolamo Gambarato*; \*12. Fred. Barbarossa kneeling before the Pope (p. 238), by *Federigo Zuccaro*; 13. Pope Alexander granting permission to Otho, son of the Emperor, to repair to his father in order to negotiate a peace, by *Palma Giovine*; 14. (over the door) The Doge presenting the son of the Emperor to the Pope, by *Andr. Vicentino*; 15. Battle of Salvo (Pirano, p. 94), conquest of the Imperial fleet and capture of Otho, 1177, by *Dom. Tintoretto*; 16. (over the window) Departure of the Doge with the papal benediction, by *Paolo Fiammingo*; 17. The Pope presenting a sword to the Doge, by *Franc. Bassano*; 18. The ambassadors of the Pope and the Doge presenting to Fred. Barbarossa at Pavia a petition for a cessation of hostilities, by *Jac. Tintoretto*; 19. (over the window) Presentation of the consecrated candle, by *Leandro Bassano*; 20. Parting audience of the ambassadors of the Pope and the Doge on their departure for Parma, 21. Meeting of Pope Alexander III. and the Doge Seb. Ziani at the monastery della Carità, both by *pupils of P. Veronese*. The ceiling-paintings are by *P. Veronese*, *Bassano*, *Tintoretto* and *Palma Giovine*; the large central painting, representing the Glory of Venice, is by *P. Veronese*.

The *Sala del Scrutinio* contains one picture only on the wall, by *Palma Giovine*, representing the Last Judgment; the others by *Tintoretto* are in a damaged condition. On the frieze portraits of doges.

The celebrated *Library of St. Mark*, containing many rare MSS., and the valuable and extensive *Collection of Coins* are only accessible by special permission.

II. The Archæological Museum, occupying the apartments in which the doges resided till the close of the 16th cent., contains ancient sculptures in marble. 1st Saloon: colossal Minerva; 4 candelabrum-pedestals (Nos. 68. and 70. the finest); two colossal \*Muses (from the amphitheatre at Pola). — 2nd S.: 102. Copy of the Eros, bending his bow, of Praxiteles, in Parian marble; 112. Odysseus in a posture of attack; 113., 187. Two heads of Pan; 138. Leda; \*148. Ganymede carried off by the eagle, restored. The chimney-piece dates from the close of the 15th cent. — 3rd S.: old maps; in a cabinet the celebrated \*Map of the World by the Camaldulensian monk Fra Mauro, 1457—59; six tablets of carved wood by Hadgi Mehemet of Tunis (1559), representing the globe. — 4th S.: 195. Fragment of a sarcophagus; 196. Sarcophagus with the destruction of the children of Niobe; 231. Fragment of a Greek frieze, battle of the Greeks and Trojans around the ships; 239. Four-sided base of a candelabrum. — 5th R.: 250. Colossal head of a satyr; 299. Colossal female head.

III. Upper Story: *Sala della Bussola*, once the ante-chamber of the three Inquisitors of the Republic; by the entrance is an opening in the wall, formerly decorated by a lion's head in marble, into the mouth of which (*bocca di leone*) documents containing secret information were formerly thrown. This apartment contains two pictures by *Aliense*: Taking of Brescia, 1426, and Taking of Bergamo, 1427. — *Sala del Consiglio dei Dieci*: Pope Alexander III. and the Doge Ziani, the conqueror of Emp. Fred. Barbarossa, by *Bassano*; Peace of Bologna, concluded in 1529 between Pope Clement VII. and Emp. Charles V., by *Marco Vecellio*; on the ceiling near the entrance, portraits of an old man and a handsome woman, by *Paolo Veronese*. The visitor now retraces his steps through the *Sala della Bussola* and enters the *Sala dei tre capi del Consiglio*, with ceiling-paintings (an angel driving away the vices) by *Paolo Veronese*; chimney-piece by *Sansovino*; caryatides by *Pietro da Salò*. — A passage leads hence to the *Atrio Quadrato*, with ceiling-painting by *Tintoretto*, representing the Doge Priuli receiving the sword of justice. — *Sala delle quattro Porte*: doors designed by *Palladio*, 1575; r. Verona reconquered by the Venetians, 1439, by *Gior. Contarini*; the Doge Ant. Grimani kneeling before Religion, by *Titian*; l. the Arrival of Henry III. of France at Venice, by *Andrea Vicentino*; the Doge Cicogna receiving the Persian ambassadors in 1585, by *Carletto Cagliari*. — *Sala del Senato* (door on the r.): over the throne a Descent from the Cross by *Tintoretto*; on the wall, the Doge Franc. Venier before Venice, the Doge Cicogna in presence of the Saviour, Venetia on the Lion against Europa on the Bull (an allusion to the League of Cambray, see p. 233), all three by *Palma Giovine*; the Doge Pietro Loredan imploring the aid of the Virgin for Venice, by *Tintoretto*; ceiling-painting, Venice the queen of the ocean, by *Tintoretto* (beyond it is the ante-chamber leading to the Chapel of the Doges, which is generally closed). — *Sala del Collegio*: r. the Nuptials of St. Catharine (beneath, the Doge Franc. Donà), Virgin in glory (with the Doge Niccolò da Ponte), Adoration of the Saviour (with

the Doge Aloise Mocenigo), all three by *Tintoretto*; over the throne a memorial picture of the \*Battle of Lepanto, Christ in glory (beneath, the Doge Venier, Venetians, St. Mark, St. Justina etc.), both by *Paolo Veronese*; opposite, the Prayer of the Doge Andrea Gritti to the Virgin, by *Tintoretto*. Ceiling-paintings, Neptune and Mars, Faith, Venetia on the globe with Justice and Peace, all by *Paolo Veronese*. — *Anticollégio*: \*Rape of Europa, by *Paolo Veronese*; Jacob's return to Canaan, by *Bassano*; Forge of Vulcan, Mercury with the Graces, both by *Tintoretto*. — Ceiling-painting, Venetia enthroned, by *Paolo Veronese*.

On the E. side the Palace of the Doges is connected with the *Carceri* or *Prigioni*, constructed 1512—97 by Giov. da Ponte, by means of the lofty *Bridge of Sighs* (*Ponte dei Sospiri*). The *Piombi*, or prisons beneath the leaden roof of the Palace, were destroyed in 1797; the *Pozzi*, or half-ruined dungeons on the farther side of the narrow canal on the E. side of the Palace, have been disused since the commencement of the 17th cent. These once dreaded prisons, where so many victims of a bigoted and tyrannical age have languished, contain absolutely nothing to interest the traveller beyond the mere historical associations. A good survey of the Bridge of Sighs is obtained from the *Ponte della Paglia* (p. 229), which connects the Molo with the adjacent

**Riva dei Schiavoni**, a quay paved with unpolished slabs of marble and presenting a busy scene. Numerous sailors of all nations, from the vessels which lie in the vicinity, are seen lounging here or congregated at the cafés. From the Riva a view is obtained of the *Giardini Pubblici* (p. 361), situated on the prolongation of the bank at the S.E. extremity of Venice.

The \***Arsenal** (Pl. 3; accessible 9—1 o'clock gratis; guide through the armoury 1/2 fr.; the inspection of the wharves and workshops, which are uninteresting, occupies 1 hr., guide 1 fr.) at the time of the Republic employed 16,000 workmen, now 2000 only. The decline of Venice is nowhere so apparent as here. The Austrians, moreover, carried off almost the entire contents of the establishment in 1806, as well as a considerable portion of the collection of ancient weapons. At the outer entrance are the four celebrated antique lions, brought here in 1687 as trophies from the Piræus; the large one on the l., the body of which is covered with inscriptions no longer legible, is conjectured once to have stood on the battle-field of Marathon.

Interior. On the external wall of the magazine is a monument of Count Schulenburg, a general of the Republic (d. 1747). The collection of weapons contains the remains of the *Bucintoro*, a vessel destroyed by the French, from which the Doge was wont annually on Ascension Day to throw the ring (p. 242) into the Adriatic, which he thus symbolically wedded. Here, too, is a marble monument to Admiral Angelo Emo (d. 1792) by *Ciotta*; opposite to it the suit of armour of Henry IV. of France, presented to the Republic; several trophies of historical interest, banners from the battle of Lepanto, armour of former doges, revolvers and breech-loaders of a primitive description of the 16th cent., a finely executed culverin of steel, adorned with reliefs, instruments of torture, iron helmet of Attila, king of the Huns, model of the piles on which Venice is to a great extent built. — The extensive wharves and workshops are now comparatively deserted. The state-bark employed by Victor Emmanuel in 1866 is also shown (additional fee).

The *\*Accademia delle Belle Arti* (Pl. 1) in the suppressed *Scuola della Carità*, the assembly-hall of this brotherhood, on the Grand Canal, opposite the S. extremity of the iron bridge (p. 257) and  $\frac{1}{2}$  M. from the Piazza of St. Mark, may easily be attained on foot. (On the way thither are situated *S. Maria Zobenigo*, p. 253, and *S. Stefano*, p. 255). The entrance is in the cloisters, to the l., then an ascent to the first floor. Admission on weekdays 9—3, on festivals 11—2 o'clock. Trifling fee to the custodian at the door. Permission to copy is granted, if written application, coupled with a recommendation from the stranger's consul, be made. Full-size copies not generally allowed. The gallery contains almost exclusively pictures by Venetian masters, Titian, Paolo Veronese, Tintoretto, the elder and the younger Palma, Pordenone, Giorgione, Bassano etc.

Sala I. (ancient pictures): 1. *Bart. Vivarini*, Mary and four saints, painted in 1464; 5. *Lorenzo Veneziano* and *Franc. Bissolo*, Altar-piece in sections, in the centre the Annunciation, above it God the Father; 11. *Vincenzo Catena*, St. Augustine; 18. *Aloiso Vivarini*, St. Antony; 21. *Bartolomeo Vivarini*, S. Clara; \*23. *Giovanni d'Alemagna* and *Antonio da Murano*, Madonna enthroned, with four Fathers of the church, painted in 1496.

Sala II. (*dell' Assunta*), the ceiling richly gilded, in the lunettes portraits of painters of the Venetian school, painted 1849-55, the light unfavourable. Opposite to the staircase: \*\*24. *Titian*, Assumption (*Assunta*, whence the name of the saloon). Farther on, to the r.: 25. *Tintoretto*, The Fall of man; \*31. *Marro Basaiti*, Call of the sons of Zebedee (James and John); 33. *Titian*, Entombment, his last picture, with which he was still engaged at the time of his death, in his 99th year, completed by *Palma Giov.*; 35. *Titian*, Assumption, his first picture; \*38. *Giov. Bellini*, Virgin and Child with six saints; 40. *Palma Giov.*, The white horse of the Apocalypse; \*45. *Tintoretto*, St. Mark releasing a condemned slave; 47. *Pado-  
vanino*, Marriage of Cana; 50. *Bonifazio*, The adulteress before Christ;

51. *Tintoretto*, Portrait of the Doge Luigi Mocenigo; 54. *Bonifazio*, Solomon's judgment; 55. *Paolo Veronese*, Virgin in glory, beneath is St. Dominicus, distributing crowns of roses to the pope, emperor and king, doges, cardinals etc.; 59. *Palma Vecchio*, Assumption; 60. *Rocco Marconi*, Christ, Peter and John; 62. *Paolo Veronese*, Scourging of St. Christina.

Sala III. (adjoining the Assunta on the r.): Marble bust of *Giov. Bellini*; 71. *Gior. Bellini*, Madonna; 72. *Palma Vecchio*, St. Stephen and other saints; 73. *Tintoretto*, Miracles of St. Agnes; 74. *Giov. Batt. Cima*, John the Baptist, SS. Peter, Mark, Jerome and Paul, all from the church of the Madonna del Orto (p. 252).

Sala IV. (to the l., reached by a staircase), academic assembly-hall, with numerous old drawings, among them a sketch-book by Raphael (this saloon is open on Tuesd. and Sat. only, 12—3 o'clock).

Sala V (containing the *Pinacoteca Contarini*, presented in 1843 by Count Contarini), Sala Maggiore: l. 84. *Palma Vecchio*, Christ and the widow of Nain; \*94. *Gior. Bellini*, Madonna, painted 1487; 107. *Sassoferrato*, St. Cecilia; 110. *Andrea Cordele Agi*, Madonna with St. Catharine and St. John; 124. *Vinc. Calena*, Madonna with John the Baptist and St. Jerome; 125. *Cima da Conegliano*, Madonna with John the Baptist and St. Peter; 132. *Boccaccino da Cremona*, Madonna and saints; 151. *Jacques Callot*, Market at Impruneta near Florence, a large picture with numerous figures and groups; 164. *Callot*, Pont Neuf at Paris (?).

Sala VI. (*Cabimetto Contarini*), containing 66 small pictures. The most interesting, as affording samples of the Venetian costumes and habits of the past century, are Nos. 229., 230., 231., 241., 242., 243., all by *Pietro Longhi*.

Sala VII. contains a number of sculptures, among which are groups of Ethiopian slaves in ebony, bearing Japanese vases, executed about the middle of last century.

Sala VIII.: 266.—268. Portraits attributed to *Holbein*: 273. *Mantegna*, St. George.

Sala IX.: 277. *Lucas Cranach* (?), Lot and his daughters; \*280. and \*281. *Hondekoeter*, Hen and chickens, Victorious cock; 295. *Tintoretto*, Portrait of Antonio Capello; 301. *Titian*, Portrait of his own mother; 306. *Tinelli*, Portrait; 313. *Bellini*, Madonna; 315. *Corn. Engelbrechtsen*, Crucifixion; 318. *Greg. Schiavone*, Madonna; 319. *Titian*, Portrait of Jacopo Soranzo; 326. *Bonifazio*, Madonna and saints; 337. *Bissolo*, Madonna and saints; 338. *Moravelt*, Portrait of a general; 349. *Antonello da Messina*, Mater Dolorosa; 350. *Titian*, Portrait of Priamo da Lezze; 352. *Tommaso da Modena*, St. Catharine.

Sala X.: 361. *Montagna*, Madonna and saints; \*366. *Titian*, John the Baptist in the wilderness; 367. *Bassano*, Holy Family; 372. *G. Bellini*, Madonna and sleeping Child.

Sala XI. contains old Italian pictures of little value.

Sala XII.: 404. *Andrea Busati*, St. Mark enthroned, St. Andrew and St. Francis; most of the other pictures are unimportant.

Sala XIII. (*Pinacoteca Renier*, presented by Countess Renier in 1850). 424. *Gior. Bellini*, Madonna with St. Paul and St. George; 429. *Cima*, Entombment; 432. School of *L. da Vinci*, Jesus and the scribes; \*436. *Gior. Bellini* SS. Mary, Magdalena and Catharine.

Sala XIV.: 456. *Cima*, Christ with SS. Thomas and Magnus; 460. *Bassano*, Portrait of a doge; 465. *Titian*, Portrait of Antonio Capello (see above, Sala IX.).

\*Sala XV.: *Canova's* original model of the group of Hercules and Lychas; 473. *Pietro da Cortona*, Daniel in the lions' den; \*487. *Titian*, Presentation of Mary in the Temple; 486. *Pordenone*, Mary and saints; 490. *Pordenone*, Four saints; 489. *P. Veronese*, Annunciation; \*492. *Paris Bordone*, The fisherman presenting to the doge the ring received from St. Mark; 495. *Rocco Marconi*, Descent from the Cross; \*500. *Bonifazio*, Banquet of Dives; 505. *Bonifazio*, Saviour and saints; 516. *Bonifazio*, Christ and the Apostles; 519. *Paolo Veronese*, Madonna and saints; 524. *Bonifazio*, Slaughter of the Innocents.

\*Sala XVI. contains very large pictures only: 529. *Gentile Bellini*, Miraculous finding of a fragment of the "True Cross" which had fallen into the canal; 533., 537., 539., 542., 544., 546., 549., 552., 554., 560. *Vittore Carpaccio*, History of St. Ursula, painted in 1475—95; 534. *Marco Basaiti*, Jesus on the Mt. of Olives; \*547. *Paolo Veronese*, Jesus in the house of Levi; \*555. *Gentile Bellini*, Procession in the Piazza of St. Mark, painted in 1491 (interesting as showing the aspect of the piazza at that date, differing materially from its present form); 559. *Carpaccio*, Martyrdom of the 10,000 Christians on Mt. Ararat, painted in 1515.

Sala XVII.: 572. *Bonifazio*, Adoration of the Magi; 582. *Cima*, Madonna and saints; 593. *Palma Vecchio*, Peter and saints.

Sala XVIII. contains modern pictures of professors and pupils of the Academy.

Sala XIX. contains pictures from 1700, most of them of mediocre value: 651. *Canaletto*, Architectural piece; 663. and 668. *Carriero*, Portraits in chalks.

Sala XX. Modern pictures.

Finally a room containing drawings, those by *Leon. da Vinci* especially interesting; several reliefs; an urn containing the r. hand of *Canova*, etc. The staircase hence leads back to the Sala dell' Assunta.

The unfinished fragment of a three-storied open hall by *Palladio*, behind the Academy, merits the inspection of architects.

Venice possesses 90 Churches. of which the following are the most remarkable. They are usually open from 6 to 1 o'clock (comp. p. 230). The description of the interior commences in each case on the r. side.

**Santi Apostoli** (Pl. 2), erected in 1672, contains the *Cappella Corner*, which appertained to the former church and possesses rich decorations of the 16th cent. and two monuments of the Corner family. In the *Cappella Maggiore*: r. Last Supper, by *Cesare da Conegliano*; l. Fall of Manna, by *Paolo Veronese*.

**S. Crisostomo** (Pl. 13), near the Ponte Rialto, to the N., erected 1483, is in the Renaissance style; 1st altar r., Three saints, by *Bellini*; principal altar, St. Chrysostom and saints, by *Seb. del Piombo*: base of the altar. \*Entombment, a high relief

by an unknown master. Altar to the l., Coronation of the Virgin, and the 12 Apostles, reliefs by *Tullio Lombardo*.

**S. Francesco della Vigna** (Pl. 5), interior constructed in 1534 by *Sansovino*, façade by *Andr. Palladio* 1568—72. In the 1st chapel on the r., Last Supper, by *Franc. Santacroce*; 3rd chapel r. fitted up with coloured marble, property of the Contarini family; 4th chapel r., Resurrection, by *Paolo Veronese*. In the r. transept, Enthroned Madonna, by *Fra Antonio da Negroponte*. L. of the high altar the \**Cappella Giustinian*, front of the altar consisting entirely of a relief in marble, Last Judgment beneath, St. Jerome and four saints above, over them Madonna and angels, at the sides 12 prophets and the 4 Evangelists, still higher the history of Jesus in 18 sections, below on the altar the history of St. Jerome in 3 sections, the whole an admirably executed work of the 15th cent. (In the court of the monastery a Madonna and four saints, by *Bellini*.) Over the pulpit, God the Father and Christ, by *Girolamo Santacroce*. In the 1st chapel to the l. a Madonna and four saints, by *Paolo Veronese*; 3rd chapel, fitted up with marble, containing busts of the Patriarch and the Doge Sagredo, erected in 1743, over the altar the statue of S. Gherardo.

**\*\*Frari** (*S. Maria Gloriosa dei Frari*, Church of the Franciscans, Pl. 6), a cruciform church with aisles, in the pointed style, supported by 12 circular pillars, one of the largest and most beautiful structures in Venice, was erected by *Nicola Pisano* in the middle of the 13th cent. It contains numerous monuments, sculptures and pictures, and like S. Giovanni e Paolo (p. 250) is the last resting-place of many eminent men.

S. Aisle. Adjoining the 1st altar the \*Monument of Titian (d. 1576), erected by Emp. Ferd. I., completed by *Luigi* and *Pietro Zandomeneghi* in 1852, a vast architectural group; beneath are two figures with tablets bearing inscriptions. In the centre between four columns Titian sitting by an angel and uncovering the statue of Sais; on the columns are figures of Sculpture, Architecture, Painting and Religion. On the wall are reliefs of the three most celebrated pictures of Titian, the Assumption (p. 245), Martyrdom of St. Peter (p. 251) and Martyrdom of St. Lawrence (p. 250); above, the lion of St. Mark. — By the 2nd altar the monument of a Prince of Modena (d. 1669), with a statue; 3rd altar, St. Jerome, a statue by *Alessandro Vittoria*, said to possess the features and figure of Titian when in his 68th year; 4th altar, Martyrdom of St. Catharine by *Palma Giovine*. — The Vincenzio Chapel contains tablets in bronze with fine groups.

S. Transept. \*Monument of Jacopo Marcello, a sarcophagus borne by male figures; altar-piece in four sections by *Bart. Vivarini*. Over the door of the sacristy the Mausoleum of Benedetto Pesaro (d. 1503). — In the sacristy, opposite the door, a shrine with reliefs in marble of the 17th cent.; \*altar-piece, a Madonna and saints, by *Bellini*; on the wall to the l., Madonna and saints, attributed to *Titian*. — Farther on in the church is the monument with equestrian statue of Paolo Savelli (d. 1405).

Choir Chapels. 2nd Chapel to the r.: on the r. the monument of Duccio degli Alberti, l. that of an unknown warrior, both of the 14th cent. — Chapel of the Choir: r. mausoleum of the Doge Franc. Foscari (d. 1457), l. that of the Doge Niccolò Tron (d. 1473), both by *Ant. Rizzo*. — Chapels l. of the Choir: 1st, altar-piece, Madonna and saints, by *Bern. Lucini*; 2nd, monument of Melch. Trevisan (d. 1500), the altar in coloured and gilded carved wood, in the centre John the Baptist in wood, by *Donatello*; 3rd, altar-piece, St. Ambrose and saints, by *Vivarini* and *Marco Basaiti*, r. St. Ambrose on horseback expelling the Arians, by *Giov. Contarini*.

N. Transept. Altar-piece in 3 sections, St. Mark with saints, by *Bart. Vivarini*; monument of Generosa and Maffeo Zen, 15th cent. — Baptistry: altar-piece in marble, St. Peter, Mary and 8 saints, of the 15th cent.; over the font a statue of John the Baptist, by *Sansovino*.

N. Aisle. Tomb. of Jac. Pesaro (d. 1547): \*altar-piece, Madonna with saints and members of the Pesaro family, by *Titian*, who has introduced a portrait of himself as Joseph; \*mausoleum of the Doge Giov. Pesaro (d. 1659), a rich and handsome architectural monument occupying the entire wall, with peculiar figures (destitute of taste) of negroes as bearers. \*Mausoleum of Canova (d. 1822), "*principis sculptorum ætatis suæ*", erected in 1827 from the master's own design for Titian's monument ("*ex conlatione Europæ universæ*"), executed by *Fabris*. — By the portal the sarcophagus of Pietro Bernardo (d. 1538).

The adjacent monastery contains the *Archives*, one of the most magnificent collections of this description in the world. In the 298 saloons and chambers about 14 million documents are preserved, the earliest dating from 883.

**Gesuiti** (Pl. 8), erected 1715—30 in the baroque style, entirely clothed in the interior with marble inlaid with verde antico, is most sumptuously decorated like all the churches of this order (closed about noon and not again opened). At the high altar are 10 spiral columns of verde antico, in the centre a globe, with God the Father and the Son. The marble mosaic pavement in front of the altar resembles a carpet. The pulpit with its hangings are also in marble. The chapel to the r. of the high altar contains the monument and statue of Orazio Farnese (d. 1654); in the chapel on the l. is the monument of the Doge Pasquale Cicogna (d. 1595); l. Assumption, an altar-piece by



*Tintoretto*. In the 1st chapel on the l. the \*Martyrdom of St. Lawrence, an altar-piece by *Titian*, unfortunately darkened by age.

\***S. Giorgio Maggiore** (Pl. 11), a cruciform church with dome and apses terminating the transepts, commenced by *Palladio* in 1560, is situated on a fortified island opposite the Piazzetta, and belongs to the adjoining Benedictine monastery.

Over the door in the interior a portrait of Pope Pius VII., in commemoration of an ordination of Cardinals held by him here in 1800. To the r. the monument of Lorenzo Venier (d. 1667). Over the 1st altar, Nativity, by *Bassano*; 2nd, Crucifix in wood, by *Michelozzo Michelozzi*; 3rd, Martyrdom of several saints; 4th, Coronation of the Virgin, the two last by *Tintoretto*; over the high altar a \*group in bronze by *Girolamo Campagna*, representing God the Father on a gilded globe borne by the 4 Evangelists, beside them two angels; two candelabra in bronze date from the 17th cent.; the 48 \*choir-stalls, admirably carved in wood in the 17th cent. by *Alberto de Brule* of Flanders, represent scenes from the life of St. Benedict. — Over the door to the *Corridor*, the mausoleum of the Doge Domenico Michiel (d. 1129), erected in 1637. — To the l., farther on in the church, Resurrection and Martyrdom of St. Stephen, both by *Tintoretto* (inferior works); Virgin and Child, a group over life-size by *Girolamo Campagna*; last altar, Martyrdom of St. Lucia, by *Bassano*; monument of the Doge Marc Antonio Memmo (d. 1616).

A staircase consisting of 32 spiral flights, well lighted and of easy ascent, leads to the summit of the *Campanile*, which commands the finest \*\*View in Venice of the city, the Lagune, the distant Alps etc.

\*\***S. Giovanni e Paolo**, popularly known as "*S. Zanipòlo*" (Pl. 12), commenced 1240, completed 1430, is a very spacious and magnificent Gothic edifice, supported by ten circular columns, and surmounted by a dome. Next to St. Mark's this is the most imposing church at Venice, and should if possible be visited repeatedly by the stranger. It was formerly the burial-church of the doges, whose funeral-service was always performed here, and may be termed the Westminster Abbey of Venice.

S. Aisle. \*Mausoleum of the victorious Doge Pietro Mocenigo (d. 1476), with 15 statues; the sarcophagus is "*ex hostium manubiis*" (from the spoils of his enemies). A pyramid to the memory of the painter Melch. Lanza (d. 1674); monument of Marc Antonio Bragadin (d. 1571), who long defended Famagosta in Cyprus against the Turks, and after its surrender was barbarously flayed alive, as the picture above indicates; altar-piece in 9 sections by *Bellini* (or *Carpaccio*); altar-piece in the chapel, Descent from the Cross, by *Pietro Liberi*. Over the doors the \*Mausoleum of Bertucci, Silvestro and Elisabetta Valier with their statues, a rich architectural monument in marble of the 18th cent., embellished with numerous small statues and reliefs. In the chapel below the monument, St Hyacinth crossing a river dry-shod, by *L. Bassano*. The following chapel contains six reliefs in bronze and wood, scenes from the life of St. Dominicus, 1720.

S. Transept. At the corner, St. Augustine, an oil-painting by *Vivarini*; mausoleum of General Niccolò Orsini (d. 1509), beneath it an oil-painting, St. Mark aiding in the manning of the fleet, by *Giambatt. del Moro*; St. Antony, an altar-piece by *Lorenzo Lotto*; stained glass designed by *Vivarini* (1473); altar-piece, Christ, SS. Andrew and Peter, by *Rocco Marconi*. — The chapels on the r. and l. of the choir contain nothing worthy of note.

Choir. Mausolea of the Doges Michele Morosini (d. 1382), \*Leonardo Loredan (d. 1521), \*Andrea Vendramin (d. 1478) (by *Alessandro Leopardo*, one of the most sumptuous and beautiful monuments in Venice), and \*Marco Corner (d. 1368).

N. Transept. Above, by the entrance to the chapel of the Rosary, a \*group in marble by *Antonio Dentone*, of the 15th cent., representing St. Helena presenting General Vittore Capello with the marshal's baton; over the door the monument of the Doge Antonio Venier (d. 1400). — \**Cappella del Rosario*, founded in 1571, to commemorate the victory of Lepanto (Curzolari): on the walls wood-carving and battle-pieces (by *Tintoretto*); adjacent to, and at the back of the altar, 10 highly artistic and carefully executed \*Reliefs in marble, by different masters from 1600 to 1732, representing scenes from the life of the Saviour and the Virgin. This chapel formerly contained the celebrated picture of *Titian*, representing St. Peter attacked in a wood and murdered, also a Madonna by *Bellini*. Both these works were destroyed by a conflagration on the night of Aug. 15th, 1867; the entire chapel was converted into a ruin, and till the commencement of the present year was in a state of disorder. Other pictures were also removed from the church in consequence of the fire. — Monument of the wife and daughter of the Doge Antonio Venier, 1411; monument, with equestrian statue, of Leon. da Prato (d. 1511).

N. Aisle. Over the door of the *Sacristy* busts of Titian and the two Palmas, by *Jac. Alberetti*, 17th cent. \*Mausoleum of the Doge Pasquale Malipiero (d. 1462); Monument of the senator Bonzio (d. 1501), beneath it statues of SS. Thomas and Peter the martyrs; in the niches, r. the painted recumbent effigy of the Doge Michele Steno (d. 1413), l. that of Aloysius Trevisan (d. 1528); monument, with equestrian statue, of General Pompeo Giustiniani; \*monument of the Doge Tommaso Mocenigo (d. 1123); monument of the Doge Niccolò Marcello (d. 1474); monument, with equestrian statue, of Orazio Baglioni (d. 1617); over the last altar a statue of St. Jerome by *Aless. Vittoria*; adjoining it, the monument of the Marquis de Chasteler (d. 1825), born at Mons in Belgium, who distinguished himself in the Tyrolese war (1809). Mausoleum of the Doge Giov. Mocenigo (d. 1485). Over the *Principal Entrance* the mausoleum of the Doge Aloiso I. Mocenigo, his wife, and the Doge Giov. Bembo (d. 1618).

Adjoining S. Giovanni e Paolo is the magnificent \*Façade (of 1485) of the *Scuola di S. Marco* (now a hospital), with singular reliefs in perspective, two lions and the achievements of St. Mark. To the S., on a lofty and elegant pedestal of marble, rises the equestrian \*Statue of Bart. Colleoni (d. 1475), general of the republic, modelled by Andr. Verrocchio, cast in bronze by Aless. Leopardo.

**S. Giuliano** ("*San Zulians*"), was erected by *Sansovino* in 1553 and consecrated in 1580. The chapel adjacent to the high altar contains a marble relief of the Sleeping Saviour, by *Girolamo Campagna*.

**S. Lazzaro**, the Armenian Mechitarist monastery on the island of that name, 2 M. S.E. of Venice, possesses a valuable Oriental library and an extensive printing-office.

**\*\*S. Marco**, see p. 237.

**S. Maria Formosa** (Pl. 15) was erected in 1492. Over the 1st altar, \*S. Barbara and four saints, with a Pietà above, by *Palma Vecchio*; 2nd, Mary, Anna and St. Joachim, by *Bart. Vivarini*. In the r. transept, Last Supper, by *L. Bassano*; in the choir modern frescoes, painted by *Paoletti* in 1844, representing Abraham's Sacrifice, Christ driving out the money-changers etc. — The court of the adjacent *Palazzo Grimani* (Pl. 30), which is reached by crossing the bridge to the E. behind the church, contains an ancient colossal statue of *Marcus Agrippa*, supposed to have once adorned the Pantheon at Rome.

**S. Maria dei Miracoli** (Pl. 16), a small, early Renaissance structure, erected 1480, is entirely covered in the interior with valuable marble. The quadrangular choir with dome, 12 steps higher than the nave, is peculiar (beneath it is the sacristy). On the r. and l. are ambos, or lecterns, where the epistles and gospels are read, the usual arrangement in the ancient Christian churches. The \*decorations are by *Pietro Lombardo*. The fretted vaulting is blackened with age.

**S. Maria del Orto** (Pl. 17), in a remote situation on the N.E. side of the city, with a flat wooden ceiling supported by 10 columns (undergoing restoration), possesses a \**Façade* in the most elegant late Gothic style, commenced 1473. It contains numerous pictures by *Tintoretto* and the tomb of the master.

R. the monument of Hieronymus Caraccio (d. 1657) in the baroque style. In the choir, r. the Last Judgment, l. Adoration of the golden calf, large works by *Tintoretto*. Over the high altar an Annunciation, by *Palma Giovine*, with surrounding pictures by *Tintoretto*. In the l. aisle the Capp. Contarini, containing busts of six members of the celebrated family of that name; among them that of the Cardinal (d. 1542), by *Alessandro Vittoria*.

**\*S. Maria della Salute** (Pl. 18), a spacious and handsome church, surmounted by a dome, at the E. extremity of the Canal Grande, adjacent to the Dogana di Mare (p. 257), was

erected 1631—82 by *Longhena*. The three chapels on the r., contain Madonnas by *Luca Giordano*; in the extreme chapel on the l., Descent of the Holy Ghost, by *Titian*. The columns by which the vaulting of the choir is supported are from a Roman temple at Pola (p. 95). On the high altar a large candelabrum in bronze, of admirable workmanship; the Virgin banishing the demons of the plague, a group in marble by *Le Curt*. The ceiling-paintings by *Titian*. *Outer Sacristy*: \*Pietà, a relief of the 15th cent, by *Dentone* (?); \*St. Mark and 4 saints, by *Titian*; \*St. Sebastian, by *Marco Basaiti*. — *Sacristy*: by the entrance-door, \*St. Roch and other saints, by *Girolamo da Treviso*; Marriage of Cana, *Tintoretto*; Madonna, *Sassoferrato*. Ceiling-paintings by *Titian*.

**S. Maria Zobenigo** (Pl. 19), on the way from the Piazza of St. Mark to the Academy (p. 245), was erected in 1680 by the Barbaro family (*"barbaro monumento del decadimento dell' arte"*). The niches of the façade contain statues of members of the family. At the base of the lower row of columns are plans of Zara, Candia, Padua, Rome, Corfu and Spalato, hewn in the stone; on the bases of the columns are representations of naval battles. This curious façade is the only part of the church worthy of note.

**S. Pantaleone** (Pl. 37), S.W. of and not far from the Frari (p. 248), was erected in 1668—75. The chapel l. of the high altar contains (r.) a \*Coronation of the Virgin by *Giovanni* and *Antonio da Murano*, painted in 1444; also an \*Entombment in high relief, of the same date.

**S. Pietro di Castello** (Pl. 50), a church with a dome, on the island on the E. side of Venice, commenced by *Smeraldi* in 1596, is said to have been designed by *Palladio* in 1557. Till 1807 it was the cathedral of the Patriarch of Venice, whose adjoining palace was converted by Napoleon into a barrack; on the same occasion St. Mark's became the cathedral. The church offers little to interest the visitor. In the chapel of the l. transept are two reliefs in marble, executed by *Mich. Ongaro* in the 17th cent.; they represent the consecration by Pope Paul V. of the Patriarch Vendramin as cardinal, and an allegory of death. To the r. beyond the second altar is a marble throne from Antioch, given out as that of St. Peter. The handsome and lofty adjacent *Campanile* dates from 1474.

**\*Redentore** (Pl. 41), on the Giudecca, erected in 1576 by *Andr. Palladio*, a spacious church with portals borne by columns, is in the interior especially a fine and interesting structure. On the r., 1st Chapel: Nativity, by *Francesco Bassano*; 2nd, Baptism, *Carletto Cagliari*; 3rd, Scourging, *Tintoretto*; 3rd Chapel on the l., Descent from the Cross, *Palma Giov.*; 2nd, Resurrection, *F. Bassano*; 1st, Ascension, *Tintoretto*. In front of the high altar, Christ bearing the Cross, behind it a Descent from the Cross, a relief in marble. The Sacristy contains the three finest **\*Madonnas** (covered by curtains) of *Giovanni Bellini*; the best is that with the sleeping Child. Models in wax of the heads of martyred missionaries are also preserved here. The church appertains to the neighbouring Franciscan monastery.

**S. Rocco** (Pl. 42), in the rear of the Frari (p. 248), erected at various periods between 1490 and 1725, is adorned with rich marble sculpturing of the 15th cent. The chapel r. of the high altar contains a picture (covered) by *Titian*, representing Christ dragged to the Cross. The adjacent **\*Scuola di S. Rocco** (Pl. 45), containing the council-halls of the brotherhood, commenced in 1517, possesses a most magnificent façade and handsome staircase and hall; bronze gates in front of the altar, by *Joseph Filiberti* of Florence, 1756; a number of pictures by *Tintoretto*, among them his chef-d'œuvre, a **\*Crucifixion**, of 1565; also an Annunciation and *Ecce Homo* by *Titian*. The church is accessible daily 9—4 o'clock (custodian  $\frac{1}{2}$  fr).

**\*S. Salvatore** (Pl. 43), on the way from the Piazza of St. Mark to the Rialto Bridge (p. 259), completed in 1534 (façade 1663), surmounted by three flat domes which rest on circular vaulting, is one of the finest churches in Venice in this style.

**R. Aisle.** Between the 1st. and 2nd altars the monument of *Proc. Andrea Dolfin* (d. 1602) and his wife; between the 2nd and 3rd, that of the Doge *Franc. Venier* (d. 1556), an architectural monument by *Sansovino*; over the 3rd altar (also by *Sansovino*) an Annunciation by *Titian*. — **Transept:** r. the monument of *Catharine Cornaro* (d. 1510), Queen of Cyprus, who abdicated in 1489 in favour of Venice. — **Choir.** **\*Transfiguration**, high altar-piece by *Titian*; behind it an altar-piece chased in silver, with 27 scriptural representations, executed about 1290 — In the Chapel on the l., Christ at Emmaus, by *Giov. Bellini*. — **L. Aisle.** Monument of three cardinals of the Cornaro family. — Over the altar l. of the organ, statue of St. Jerome, by *T. Lombardo*. Monument of the brothers

Girolamo (d. 1567) and Lorenzo Priuli (d. 1559), with gilded recumbent figures of the doges, a lofty architectural monument.

**Gli Scalzi** (Pl. 44), the sumptuous church of the order of barefooted monks, immediately to the E. of the railway-station, erected 1649—89, affords an excellent sample of the decorative style of the 17th cent. It was greatly damaged by the bombardment of 1849, but was restored in 1860. Behind the high altar a Madonna by *Bellini*. (The church is closed at noon.)

**\*S. Sebastiano** (Pl. 46), in the S.W. quarter of the city, near the Canal della Giudecca, contains a number of works by *Paolo Veronese* and his tomb. It was erected in 1506—18 and is now undergoing restoration. The pictures, temporarily removed, will probably soon be restored to their places.

S. Side. 1st altar, St. Nicholas, painted by *Titian* in his 86th year; 2nd, Madonna, a small picture by *Paolo*; 3rd, \*Madonna with John, a group in marble by *Tommaso da Lugano*; 4th, Christ on the Cross and the Maries, by *Paolo*; \*monument of Bishop Livio Podocataro (d. 1555), by *Sansovino*. — Choir. Altar-piece, Madonna in glory and four saints, on the wall to the r. \*Martyrdom of St. Sebastian, l. \*Martyrdom of SS. Mark and Marcellinus, all three by *Paolo*. — Organ, on the external wing the Purification of Mary, on the internal the Pool of Bethesda, both by *Paolo*: to the l. the bust and near it the tomb of the master (d. 1588), bearing the inscription: "*Paulo Caliaro Veronensi pictori, naturae aemulo, artis miraculo, superstite fatis, fama victuro.*" — Sacristy. Ceiling-paintings by *Paolo*, Coronation of the Virgin, in the corners the 4 Evangelists. Farther on in the church the \*Bust of the Procurator Marcantonio Grimani (d. 1665), by *Vittoria*; 2nd altar, Baptism of Christ, by *Paolo*; ceiling-paintings also by *Paolo*, aided by his brother *Benedetto Cagliari*.

**S. Simeone Piccolo** (Pl. 48), opposite the railway-station, W. of the iron bridge, erected 1718—38, with portal resting on columns, is surmounted by a dome in imitation of the Pantheon at Rome. The interior possesses nothing remarkable.

**\*S. Steſano** (Pl. 49), on the way from the Piazza of St. Mark to the Academy (p. 245), is a Gothic church of the 14th cent., with an elegant façade in brick and a peculiar vaulting of wood (restored).

Adjacent to the Sacristy a Madonna with saints, a relief in bronze of the 16th cent.; in the sacristy two admirably executed small statues of John the Baptist and St. Antony by *Pietro Lombardo*: in the Cappella del Sacramento two candelabra in gilded bronze, 1577. — Choir. On the lateral walls statues of the 12 Apostles and four saints, and reliefs of the 4 Evangelists and two Fathers of the church. Behind the high altar several choir-stalls carved and inlaid. In front of the high altar the tomb of Grand Duke Frederick, Austrian admiral (d. 1847). — 3rd altar, l. statues

of St. Jerome and St. Paul by *Pietro Lombardo*. By the Principal Entrance the \*mausoleum of the physician Jacopo Suriano (d. 1551). On the Pavement of the church is the large tombstone of the Doge Francesco Morosini "Peloponnesiaki" (d. 1694), the cap and baton of office in bronze. Stained glass windows of no great value.

\***S. Zaccària** (Pl. 56), near the Riva dei Schiavoni, erected 1457—1515, in the round-arch style, supported by six Corinthian columns, possesses a handsome façade. The recess of the high altar is in the Gothic style. Over the entrance the statue of St. Zacharias by *Aless. Vittoria* (d. 1605; his tombstone, with a bust by the master himself, "*qui vivens vivos duxit e marmore vultus*", is at the extremity of the l. aisle): over the basin for holy water a statuette of John the Baptist by the same master. The third arcade leads to the *Coro delle Monache* (choir of the nuns): \*Enthroned Madonna and saints, on the wall to the r., by *Palma Vecchio* (?); over the door, Birth of John the Baptist, by *Tintoretto*. In the *Cappella di S. Tarasio* (2nd on the r.) two gilded \*altars in carved wood, of 1443—44, with old Italian pictures by the *Vivarini* of Murano. The *Crypt* belongs to the original structure, which was burned down in 1105. — Central altar of the choir, Circumcision, by *Giovanni Bellini*; 2nd altar (l.), \*Madonna enthroned and four saints, by the same master. This picture was taken to Paris by the French in 1797, but restored in 1815. All the walls of the church are covered with large pictures.

The \*\***Grand Canal** ("*Canalazzo*"), the main artery of the traffic of Venice, nearly 2 M. in length and 100—200 ft. in width, intersects the city from N.W. to S.E., dividing it into two unequal parts, and resembling an inverted *S* in shape. The Canal Grande occupies the same position at Venice as the Corso at Rome, the Toledo at Naples, or the Boulevards at Paris. Thousands of gondolas and barcas are here seen gliding in every direction. Handsome houses and magnificent palaces rise on its banks. The Grand Canal is the street of the Nobili, the ancient aristocracy of Venice. Little commercial traffic is here carried on, the channel being too shallow for sea-going vessels. A trip on the canal is most instructive and entertaining; it will bear frequent repetition and will afford the traveller the best opportunity for carefully inspecting and studying the architecture of the principal palaces. The gondolier points out

the most important edifices. The posts (*pali*) were formerly the distinguishing marks of the palaces of the nobles, and are still so to some extent, being painted with the heraldic colours of their proprietors. The following, commencing from the Piazzetta, are the most striking:

## Left.

*Dogana di Mare*, the principal custom-house, erected 1682 by Benoni; the vane surmounting the large gilded ball on the summit of the tower consists of a gilded Fortuna.

*Seminario Patriarcale* (Pl. 47), with statues; Galleria Manfredin.

*S. Maria della Salute*, see p. 252.

*Pal. Dario-Angarani*, in the style of the Lombardi (15th cent.).

*Pal. Venier* (unfinished).

*Pal. Du Mula*.

*Pal. Zichy-Esterhazy*.

*Pal. Manzoni-Angarani*, of the period of the Lombardi (15th cent.), formerly an edifice of great magnificence, and the sole palace which stood in a feudal relation to the republic, now in a dilapidated condition.

*Campo della Carità*. — Iron Bridge, constructed in 1854. — *Campo S. Vitale* (bridge-toll 1 soldo).

## Left.

*Accademia delle Belle Arti*, see p. 245.

*Palazzi Contarini dai Scrigni*, one of the 16th, the other of the 15th cent., erected by Scamozzi (the picture-gallery formerly here has been presented to the Academy, see p. 246).

\**Pal. Rezzonico*, the property of the late Infanta of Spain (d. 1861), a spacious structure of the 17th and 18th cent., erected by Longhena and Massari.

*Pal. Giustiniani*.

\**Pal. Foscari* (Pl. 27), in the pointed style of the 15th cent., a handsome structure, now the property of the

## Right.

*Palazzo Giustiniani*, now the Hôtel Europa (Pl. b), in the pointed style of the 15th cent.

*Pal. Emo-Treves* (Pl. 35); in one of the apartments is a group of Hector and Ajax, over life-size, Canova's last work (fee 1 fr.).

*Pal. Tiepolo-Zucchetti*, now Hôtel Barbesi.

*Pal. Fini*, the property of the Countess Wimpffen, containing a small collection of modern pictures, works of art and curiosities (admission daily 10—4 o'clock, fee 1 fr.).

*Casa Ferro*, pointed out by the guides as the house of Desdemona.

\**Pal. Corner della Cà Grande* (Pl. 26), erected by Jac. Sansovino in 1532, with spacious internal court, now the seat of the government authorities.

\**Pal. Cavalli*, the property of the Duke of Bordeaux, in the pointed style of the 15th cent.

## Right.

*Pal. Giustinian-Lotini*, of the 17th cent., the property of the Duchess of Parma.

*Pal. Grassi*, of the 18th cent., belongs to Baron Sina.

\**Pal. Contarini-Fasan*, in the pointed style of the 14th cent., restored in 1867.



## Left.

city, situated at the point where the Canal turns to the E.

*Pal. Balbi* (Pl. 25), a Renaissance structure, erected by Aless. Vittoria, a pupil of Sansovino. This portion of the Canal, and especially the two palaces, are a favourite subject with artists.

*Pal. Grimani*, early Renaissance style.

*Pal. Persico*.

*Pal. Tiepolo*.

*Pal. Pisani* (Pl. 34), in the pointed style of the 14th cent. The celebrated picture of Darius and Alexander, by Paolo Veronese, formerly here, is now in England.

*Pal. Barbarigo* was once celebrated for its picture-gallery, which in 1850 became the property of the Emp. of Russia.

*Pal. Bernardo*, in the pointed style.

\**Pal. Tiepölo-Stürmer*, in the Renaissance style.

## Right.

*Pal. Moro-Lin*, 17th cent., erected by Mazzoni.

*Pal. Mocenigo*, where Byron resided for a considerable time.

*Pal. Contarini delle Figure*, in the early Renaissance style, 1504–64, with shields and trophies suspended from the walls.

*Pal. Mocenigo*.

\**Pal. Corner-Spinelli* in the early Renaissance style, erected by Lombardi, the property of the danseuse Taglioni.

\**Pal. Grimani* (Pl. 39), a Renaissance edifice, chef d'œuvre of Michele Sanmicheli, dating from the middle of the 16th cent., now the post-office.

\**Pal. Farsetti* (originally *Dandolo*). in the Romanesque style of the 12th cent., with an admixture of Byzantine and Moorish features, is now the seat of the municipal authorities (*municipio*).

\**Pal. Loredan*, coeval with the last, was once the residence of king Peter Lusignan of Cyprus, husband of Catharine Cornaro (comp. *Pal. Corner*, p. 259), whose armorial bearings are seen on different parts of the edifice; it is now the Hôtel de la Ville (Pl. c.)

*Pal. Dandolo*, once the unpretending residence of the celebrated Doge Enrico Dandolo.

\**Pal. Bembo*, in the pointed style of the 14th cent.

## Left.

## Right.

*Pal. Manin* (Pl. 31), with façade by Jac. Sansovino, 16th cent., was the property of the last Doge Lod. Manin, who on the approach of the French in May, 1797, resigned his office; it is now the Banca Nazionale.

## \*Ponte di Rialto (i. e. "di rivo alto"),

constructed in 1588—91 by Antonio da Ponte (or perhaps by Andrea Boldù), 148 ft. long, 43 ft. wide, consists of a single marble arch of 70 ft. span and 30 ft. in height, resting on 12,000 piles. It is situated midway between the Dogana di Mare and the railway-station, and till 1854 (p. 257) was the sole connecting link between the E. and W. quarters of Venice. On the r. bank, near the bridge, is the *Fish Market*, abundantly supplied on Fridays. On the l. is the *Fruit and Vegetable Market*, where excellent fruit may generally be purchased in the morning. At the back of the market-place is a short column of Egyptian granite, to which a flight of steps ascends. The kneeling figure which serves as a supporter is termed *Il Gobbo di Rialto*. From this column the laws of the Republic were promulgated.

## Left.

*Pal. de' Camerlinghi*, in the early Renaissance style of 1525, once the residence of the republican chamberlains or officers of finance, now the seat of a court of judicature, was erected by Bergamasco.

## Right.

*Fondaco de' Tedeschi* (Pl. 28), an early Renaissance structure (1506), erected by Fra Giocondo da Verona (p. 204), was once a dépôt of the wares of German merchants. It was originally decorated externally with paintings by Titian and his pupils, of which few vestiges now remain. The building is now employed as a custom-house.

*Pal. Manguli-Valmarana*, built by Vicentini.

*Corte del Remer*, 13th cent.

*Pal. Michieli dalle Colonne*, 17th cent.

*Pal. Sagredo*, pointed style of the 14th cent.

\**Cà(su) d'Oro*, the most elegant of the palaces in the pointed style of the 14th cent., formerly belonged to the danseuse Taglioni.

*Palazzo Corner della Regina* was erected by Rossi in 1724, on the site of the house in which Catharine Cornaro, Queen of Cyprus, was born; it is now a monte di pietà or pawn-house.

\**Pal. Pesàro* (Pl. 33), a Renaissance edifice of the 17th cent. by Longhena (accessible daily 9—4 o'clock, attendant 1 fr., porter 20 c.), contains a series of sumptuous apartments adorned with pictures of no great value.

*Pal. Grimani della Vida*, 16th cent., was erected by Sanmicheli.

## Left.

Church of *S. Eustachio* ("S. Stae").

*Pal. Tron*, 16th cent.

*Pal. Battagia*, erected by Longhena.

\**Fondaco de' Turchi* (Pl. 29), Romanesque style of the 10th cent., once (after 1621) a Turkish depôt, is undergoing restoration.

*Pal. Correr* (Pl. 7) contains the *Museo Civico*, accessible Mond., Thursd. and Sat. 10—4 o'clock, comprising pictures and drawings by old masters, bronzes, carved wood and ivory, coins etc.; also a large bird's eye view of Venice, carved in wood by Durer in 1500; mementoes of Canova, modern statues (Hagar, by Lucardi), zoolog. collection. The following pictures deserve mention: 27. *Montegna*, Transfiguration; 14. *Gent. Bellini*, Franc. Foscari; 16. *Giov. Bellini*, Mocenigo; 87. *Bassano*, Miracles of St. Dominicus; 127. and follg. *Piet. Longhi*, Pictures characteristic of Venice; 135. *L. Cranach*, Resurrection; several Dutch masters; *Aless. Longhi*, Goldoni; *P. Veronese*, Sketch of the Marriage of Cana (in the Louvre).

## Right.

\*\**Pal. Vendramin Calergi* (Pl. 36), early Renaissance style, erected in 1481 by Pietro Lombardo, one of the finest palaces on the Canal Grande, and well worthy of a visit, is the property of the Duchess of Berry. The motto on the exterior is "*non nobis*". The interior, magnificently fitted up, contains some fine old (Palma Giovine, Tintoretto, Bordone) and modern pictures (generally accessible daily, porter 25 c., attendant 1 fr., more for a party).

*Pal. Labia*, 17th cent., at the union of the Cannaregio with the Canal Grande. Near it, immediately beyond the bridge (*Ponte di Cannaregio*) is (1.) the *Pal. Manfrin* (Pl. 32), containing a picture-gallery, the greatest treasures of which were sold in 1856. It still comprises 300 works, some of them valuable (Descent from the Cross by *Titum*, Lucrezia by *Guido Reni* etc.), all for sale (admission daily 10—3, 1/2 fr.).

*Gli Scalzi* (church of the barefooted monks) see p. 255.

New Iron Bridge, completed 1858 (bridge-toll 1 soldo).

*S. Simeone Piccolo*, see p. 255.

*Stazione della Strada Ferrata* (Rail. Station), omnibus - barcas etc see p. 229.

To the l., near the point where the Canal turns to the N.W., is situated the well-kept **Giardino Papadopoli** (Pl. 10). On the N. side of the railway-station is the **Botanical Garden**, *Orto Botanico* (Pl. 21), the cacti of which are said to be the largest in Europe.

At the S.E. extremity of Venice (*Punta della Motta*) are the **Giardini Pubblici** (Pl. 9), laid out by Napoleon in 1807, the space having been obtained by the demolition of several monasteries. They are  $\frac{1}{4}$  M. in length and 120 yds. in width, and are planted with six rows of acacias and sycamores. At the S. extremity is a small shrubbery, with a poor café. The garden, which is generally almost deserted, affords fine views of the town and Lagune. On Sundays and Mondays they are a favourite promenade, especially frequented by women of the humbler classes (gondola thither from the Piazzetta 50 c.). They are approached by the *Via Eugenia*, constructed in 1810 by Eugene Beauharnais, viceroy of Italy, by bridging over a canal.

**Campo di Marte**, the military exercising-ground, an island on the W. side of Venice, surrounded with avenues, also affords a pleasant walk, especially towards sunset.

A visit to the **Lido** ( $\frac{1}{2}$  hr. from the Piazzetta; steamer and baths in summer, see p. 231) is one of the best excursions for enabling the stranger to form an accurate idea of the situation and topography of Venice. A second rower is recommended for this trip, as, in the case of the wind rising, one is insufficient.

**Murano** is situated on an island about  $\frac{1}{2}$  M. N. of Venice. The route to it passes the Cemetery Island (*Cimiterio*), with the church of *S. Cristoforo*. — The \*Cathedral (*S. Donato*), a vaulted church supported by columns, with transept resting on pillars, vies with St. Mark's itself in the splendour of its interior, its columns of Greek marble, mosaics etc. An inscription on a marble slab inserted in the mosaic pavement of the church bears the date 1111. Over the side-door on the r. a Madonna with saints, by *Lazzaro Sebastiani*. — *S. Pietro e Paolo* is a simple and spacious basilica of 1509. Near the door of the sacristy, to the l., is an Assumption by *Marco Basaiti*, in bad preservation; by the 2nd altar on the r. a picture by *Giov. Bellini*. — A manufactory here of glass-beads and ornaments is occasionally visited by strangers. Numerous beggars on the island.

**Torcello**, about  $\frac{1}{2}$  M. N.E. of Venice, also situated on an island, the ancient *Altinum* (traces of which may still be observed beneath the surface of the water), and belonging to the town of *Burano*, on a neighbouring island (6000 inhab.), is a poor place, consisting of a few small houses only. The two well-preserved churches are the sole attraction. The \*Cathedral (*S. Maria*), erected in the 7th cent., restored in 1008, is a basilica in the early Christian style, supported by columns resembling those of Murano. The principal object of interest is the ancient arrangement of the semicircular seats of the priests on the tribuna, rising in steps and commanded by the lofty episcopal throne in the centre. On the W. wall of the interior is a large \*Mosaic of the 12th cent., representing the

Sacrifice of Christ, the Resurrection, the Last Judgment etc., recently restored. An octagonal Baptistery adjoins the cathedral. — \*S. Fosca, dating in its present form from the 12th cent., is externally octagonal (interior intended to be surmounted by a dome, but at present covered with a flat roof). On five sides it is enclosed by a beautiful arcade, supported by columns (16 in number, and 4 corner-pillars), a structure worthy of the notice of architects.

### 37. From Venice to Trieste.

a. *By Land via Udine.* Railway in 10 hrs.; fares 25 fr. 80, 19 fr. 35, 12 fr. 90 c. — Austrian custom-house formalities at Cormons. Railway-station at Venice see pp. 216, 227.

Bridge across the *Lagune* and *Fort Malghera* see p. 216. At *Mestre* the line diverges N. from that to Padua. Scenery as described at p. 216. Stations *Mogliano*, *Preganziolo*; then

**Treviso** (*Posta; Aquila; Quattro Corone*), capital of an episcopal diocese, with 22,000 inhab. The handsome, but unfinished old cathedral of *S. Pietro* contains pictures by Bellini and Paris Bordone and a celebrated work of Fra Marco Pensabene, commonly attributed to Seb. del Piombo. The *Town Hall* and *Theatre* are fine edifices. The *Monte di Pietà* (pawn-office) contains a good Giorgione (?), representing the Entombment, supposed by some to be the last work of this master, finished by Titian. The *Villa Manfrini* possesses extensive gardens. The French Marshal Mortier was styled Duke of Treviso. (Route to Trent through the Val Sugana see R. 8.)

Stat. *Lancenigo*. Beyond stat. *Sperssiano* the line crosses the *Piave* and approaches the mountains. Stat. *Piave*.

**Conegliano** (\**Posta*), birthplace of the celebrated painter *Cima* (d. 1517), surnamed *da Conegliano*, is commanded by an extensive and conspicuous castle on an eminence. The French Marshal Moncey bore the title of Duke of Conegliano.

From Conegliano to Belluno to the N., via *Ceneda*, *S. Croce* and *Capo di Ponte*, diligence once daily in 6 hrs.

**Belluno** (1282 ft.) (*Due Torri*), capital of a province, with 13,600 inhab., situated on a hill between the *Ardo* and the *Piave*, which here unite, presents all the features of a Venetian town. Of its 14 churches the *Cathedral*, erected by Palladio, is the finest. It contains several good altar-pieces and an ancient sarcophagus. The massive campanile, 216 ft. in height, commands a beautiful prospect. An old sarcophagus of some artistic merit adorns the small Piazza in front of the church of *S. Stefano*. The triumphal arch without the gate, completed in 1815 and dedicated to the Emp. Francis, was probably originally intended, like that at Milan, as a monument in honour of Napoleon.

Stat. *Pianzano*. Stat. *Sacile*, a town on the *Livenza*, surrounded by walls and fosses, exhibits traces of its ancient importance. The palace of the Podestà (chief magistrate) is a handsome building. An engagement between the French and Austrians took place here in 1809. Stat. *Pordenone*, probably the *Portus Naonis* of the Romans, was the birthplace of the painter of that name. The principal church contains a St. Christopher by him.

Beyond stat. *Casarsa*, the train crosses the broad channel of the *Tagliamento* by an iron bridge  $\frac{1}{2}$  M. in length. The stony deposits of the stream have raised its bed so considerably that the next stat. *Codroipo* (Imperatore), situated between the *Tagliamento* and the *Corno*, lies 28 ft. below the level of the former river.

*Campo Formio*, a small village to the r. of the railway, is memorable as the place where the treaty, by which the Republic of Venice was dissolved, was concluded between France and Austria, Oct. 17th, 1797. An insignificant house where the plenipotentiaries met is still shown. The next important station is

**Udine** (*Europa; Stella; Croce di Malta*), an ancient town with 25,000 inhab., formerly the capital of the Austrian province of Friaul and a place of great importance, surrounded by walls of considerable antiquity. In the centre is the old town, with walls and fosses. Above it rises the castle, on an eminence, which according to tradition was artificially thrown up by Attila, in order that he might thence survey the conflagration of Aquileia (p. 264).

Udine may in some respects be termed a miniature Venice, as it presents several points of resemblance to the metropolis to which it was so long subject. It possesses a town-hall similar to the palace of the doges, two columns like those of the Piazzetta of Venice, and a campanile with two figures which strike the hours. The *Cathedral*, a Romanesque structure, contains a few interesting pictures and some fine sculpturing in wood and stone. In the episcopal palace a ceiling-painting by Giovanni da Udine may be inspected. The *Castle*, now a prison, commands an extensive survey of the surrounding plain. The *Campo Santo* of Udine is very remarkable and merits a visit.

*Cividale*, the ancient *Forum Julii*, interesting on account of its numerous Roman antiquities, lies 9 M. to the E. of Udine.

The train now proceeds in a S.E. direction. Stations *Buttrio*, *S. Giovanni Manzano* (Italian frontier, custom-house formalities for travellers from Trieste), *Cormons* and

**Gorizia**, Germ. *Görz* (*Tre Corone; Trieste*), charmingly situated on the *Isonzo* in a hilly district (13,300 inhab.). *Cathedral* worthy of notice. In the upper part of the town is the dilapidated castle of the former counts of the place, partly used as a prison. The preserved fruit of Gorizia is highly esteemed; the best may be purchased of Redaelli.

Charles X. of France (d. 1836) is interred in the chapel of the monastery of *Castagnovizza*, on a height above the town. In the vicinity rises the *Monte Santo*, with a pilgrimage-church, commanding a fine view.

To the E. of stat. *Monfalcone* (Leone d'Oro), the train reaches the *Adriatic*.

**Aquileia**, 18 M. to the W., once one of the most important provincial towns of ancient Rome, at that period strongly fortified, was the principal bulwark of Italy on the N.E. frontier. The population in the time of Augustus, who frequently visited the town, is computed to have been 100,000 souls. It was at that epoch the great centre of the traffic between Italy and the N. and E. of Europe, and supplied the inhabitants of Illyria and Pannonia with grain, oil and wine, in return for slaves and cattle. The incursions of the Romans into these districts were always undertaken from this point. In 452 Attila, exasperated by the obstinate resistance he encountered here, caused the city to be plundered and destroyed. The sole trace of its ancient glory is the *Cathedral*, erected in 1019—42, once the metropolitan church of the patriarchs of Aquileia. The place is now a poor village with 500 inhab., but interesting on account of the valuable antiquities frequently found in the neighbourhood. The collections in the *Battisterio*, by the cathedral, of Count Cassis, M. Zandonati etc. may be visited. In 1862 an extensive *Castellum Aquæ* was discovered between *Monastero* and Aquileia. One of the principal curiosities is a fine mosaic, with the Rape of Europa.

At *S. Giovanni* the *Timavo* (the *Timavus* of the Romans, *Virg. Æn.* I. 244—246), which under the name of *Recca* (or *Rjeka*, i. e. river) is lost in the grottoes of the *Carso*, near *St. Canzian* (p. 91), re-appears after a subterranean course of 23 M. and falls into the *Adriatic* 1½ M. lower down. Farther on is *Duino*, with an ancient castle of Prince Hohenlohe.

At *Nabresina* (Daniel, near the stat.) the line unites with the Vienna and Trieste Rail.; hence to Trieste see p. 91.

**Trieste** and excursions to Pola and Fiume see R. 9.

b. *Sea Voyage to Trieste.* Steamboat three times weekly, corresponding with the express train to Vienna, usually starting at midnight and reaching Trieste on the following morning; fares 9 or 6½ fl.; return-tickets, available for a fortnight, 13 or 10 fl. — Gondolas etc. see p. 228.

The steamer starts from the Canal S. Marco, opposite the Piazzetta, passes the *Giardini Pubblici* (p. 261), the small island of *S. Elena*, and the fortified island of *S. Andrea del Lido*, which commands the entrance to the harbour of the *Lido* (p. 261). The navigable channel is indicated by stakes. Beautiful retrospect of Venice on moonlight nights. As Trieste is approached a view is obtained of the distant, snow-clad *Julian Alps*, the lighthouse of *Salvore*, *Pirano*, S.E. the coast of *Istria* and *Capo d'Istria* in a bay, and finally of the charmingly-situated Trieste itself.

### 38. From Milan to Bologna.

Railway in 5¾—7 hrs.; fares 24 fr. 70, 19 fr. 15, 14 fr. 15 c.

At stat. *Rogoredo* the line to Pavia diverges to the r. (S.). Stat. *Melegnano*, formerly *Marignano*, is a memorable place in the annals of mediæval and modern warfare. Here on Sept. 15th, 1515, Francis I. of France, in his campaign against Milan, defeated the Swiss allies of the city, 15,000 of whom fell in the action. In the environs, and especially in the town itself, a sanguinary conflict took place between the French and the Austrians, June 7th, 1859, in consequence of which the latter were compelled to retreat. The rear-guard of the army, then on its retreat from Magenta (p. 142), was commanded by Benedek. The French troops were commanded by Marshal Baraguay d'Hilliers.

Stat. *Tavazzano*. Innumerable cuttings for the purposes of irrigation and drainage here intersect the plain.

**Lodi** (*Sole; Europa; Tre Re*), 4½ M. E. of which lies *Lodi Vecchio*, the ancient Roman colony of *Laus Pompeia*, is a town with 18,150 inhab., one of the bitterest enemies of Milan in the middle ages. It is celebrated as the scene of Napoleon's storming of the bridge over the Adda, May 10th, 1796. Excellent Parmesan cheese (p. 268) is manufactured in the neighbourhood. The *Cathedral* contains an ancient relief of the Last Supper. The church of *Incoronata*, erected by Bramante in 1476, is a fine sample of the Renaissance style.



Next stations *Secugnago*, *Casalpusterlengo* (where the line to Pavia, p. 192, diverges to the r.), *Codogno*, *S. Stefano* and **Piacenza**, see p. 111.

The line now follows the direction of the *Via Æmilia*, a Roman road constructed by and named after the consul M. Æmilius Lepidus, B. C. 187. This great route led hence to Parma, Reggio, Modena, Bologna, Forli and Rimini (Ariminum) on the Adriatic, from which the other consul C. Flaminius Nepos simultaneously constructed the *Via Flaminia* through Umbria and Etruria to Rome. Many traces of these roads are still observed, especially as most of the modern routes in Italy follow the direction of those constructed by the ancients.

The train passes *S. Lazaro*, an ecclesiastical seminary greatly enriched by the eminent Cardinal Alberoni in the 18th cent. He was born at Firenzuola in 1664 (d. 1752). The church contains his tomb and pictures by *Perugino*, *Zuccherò* etc.

Near stat. *Ponte Nure* the *Nure* is crossed. The train passes *Fontana Fredda*, where Theodoric the Great and the Lombard kings once possessed a country-residence. The *Arda* is now crossed and stat. *Firenzuola* reached, a small but thriving place, whence a visit may be paid (rough road viâ *Castel Arquato*) to the ruins of *Velleia* (p. 112).

Stat. *Alseno*; then **Borgo San Donnino** (*Croce Bianca*; *Angelo*), a small town, the ancient *Fidentia Julia*. It received its appellation in 387 from St. Dominicus, who had suffered martyrdom about a century earlier, under Maximian, and to whom the ancient \**Cathedral*, a Lombard structure, embellished with rude sculptures, is dedicated. Next stat. *Castel Guelfo*, with the *Torre d'Orlando*, a ruined castle erected by the Ghibelline Orlando Pallavicino about 1407, for protection against the Guelph Ottone Terzi of Parma. The line crosses the river *Taro* by a bridge of 20 arches, constructed 1816—21 (under Marie Louise, ex-Empress of the French, Duchess of Parma), whence a charming view is obtained of the chain of the Apennines. The peasant-women here wear quaint and picturesque costumes.

**Parma** see p. 268.

*S. Ilario* is the only station between Parma and Reggio; before it is reached the train crosses the *Enza*, formerly the boundary between the duchies of Parma and Modena.

Montecchio, 5 M. to the S. was the birthplace of Attendolo Sforza, father of Francesco Sforza, from whom the dukes of Milan of the second dynasty were descended.

The train crosses the *Crostolo* and reaches

**Reggio** (*Posta*, in the principal street; also the *\*Caffè Avanzi*), the ancient *Rhegium Lepidi*, a town with broad, well-constructed streets with arcades (popul. 21,174). The house in which the poet *Lodovico Ariosto* (d. 1533) was born in 1474, near the Palazzo del Comune, is still shown. In the Piazza is situated the *\*Cathedral*, erected in the 15th cent.; at the principal entrance are colossal statues of Adam and Eve by Clementi of Reggio, a pupil of Michael Angelo. The church contains other statues and sculptures by the same master, e. g. the monuments of Horatius Maleputius and of Ugo Rangoni, Bishop of Reggio (in the chapel r. of the choir). In the 1st chapel on the l. is the tomb with bust of Clementi, 1588. At the entrance to the Municipio is a marble bust of General Cialdini, who was born here. — The church of the *\*Madonna della Chiara*, erected in 1497, from Balbi's design, in the form of a Greek cross surmounted by a dome, is adorned with frescoes by Luca Ferrari (1605–54) of Reggio, a pupil of Guido Reni, by Tiarini of Bologna of the school of Caracci, and by Spada etc. — *S. Prospero*, at the back of the cathedral, was erected in the 16th cent. on the site of an ancient Lombard structure, to which the six marble lions of the façade originally appertained; in the interior are frescoes (badly preserved), by Campi and Procaccini, and pictures by Tiarini. — The *Madonna della Concezione* is a handsome modern church adjoining the theatre. — Reggio also possesses a *Library* and a *Museum*, containing the natural history collection of the celebrated *Spallanzani*, born at Reggio in 1729 (d. 1799).

Diligence from Reggio in 8 hrs. to *Montua*, starting at 7 a. m.

**Scandiano**, 7 M. S.E. of Reggio, was the birthplace of the poet *Matteo Maria Bojardo* (1434–94), author of “*Orlando Innamorato*”. Princes and men of letters (Petrarch among others) were frequent visitors at the château of the Bojardi, afterwards that of the Bentivogli.

**Correggio**, 9 M. N.E. of Reggio, formerly the capital of a principality belonging to the Duchy of Modena, was the birthplace (in 1494) of the celebrated painter *Antonio Allegri da Correggio*. Old copies of his two earliest works are preserved here.

**Canossa**, a village 11½ M. S.W. of Reggio, is commanded by the ruins of a castle of Countess Mathilde of Tuscany, situated on a rocky

eminence. Here during three days, Jan. 25th—28th, 1077, the Emp. Henry IV. performed penance in presence of Pope Gregory VII. It is reached from Reggio by the road leading to *Sassalbo*, *Fivizzano*, *Sarzana* and *Spezia* on the Mediterranean.

A short distance beyond Reggio the railway passes *S. Maurizio*, where Ariosto frequently resided at the house of the Maleguzzi. *Rubiera*, with a castle of the Bojardi (see above), is the only station between Reggio and Modena. The *Secchia* is then crossed.

**Modena** see R. 40.

The line continues to follow the direction of the *Via Æmilia* (p. 266). Near *S. Ambrogio* the *Panaro*, formerly the boundary between the Duchy of Modena and the States of the Church, is crossed. Stat. *Castel Franco*, a small town, is believed to have been the place (*Forum Gallorum*) where Antony was defeated by Octavian and Hirtius, B. C. 43. In the vicinity is the *Forte Urbano*, erected by Pope Urban VIII., now in a dilapidated condition.

Near stat. *Samoggia* and stat. *Lavino* the rivers of these names are crossed; then the narrow *Reno*, the ancient *Rhenus* or *Amnis Bononiensis*. Between *La Crocetta* and *Trebbo*,  $1\frac{1}{2}$  M. l. of the railway, a small island is situated in the river, supposed to be that on which the triumvirate, or alliance between Octavian, Antony and Lepidus, regulating their administration of the Empire, was concluded about the close of Oct., B. C. 43, after the termination of the war of Mutina.

Farther on, an attractive district is traversed, and a view is obtained of the \**Monte Guardia* (p. 286) and the pilgrimage-church of the *Madonna di S. Luca*. To the r. rises the tower of the *Certosa* (p. 287) with the *Campo Santo*. The approach to Bologna is remarkably picturesque.

**Bologna** see R. 41.

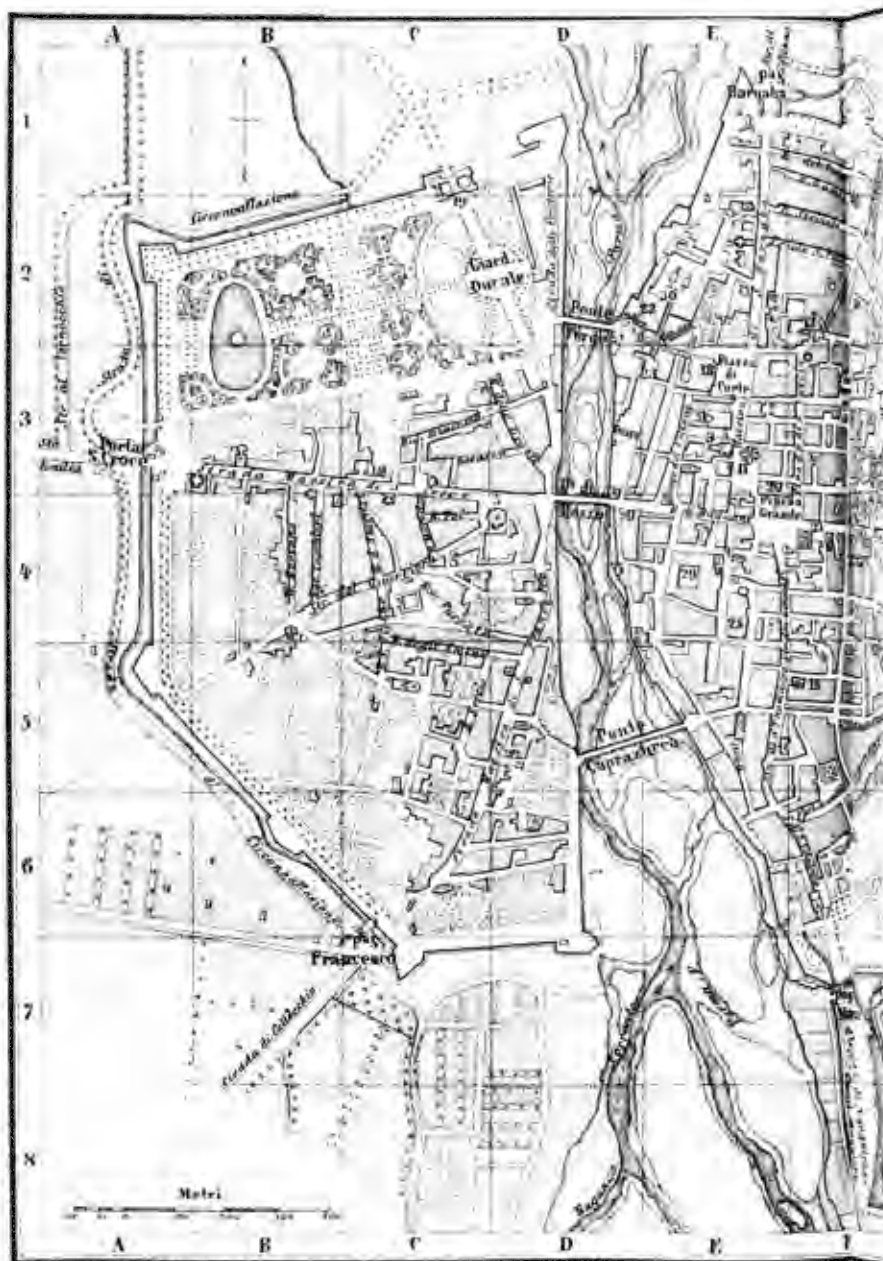
### 39. Parma.

**Hotels.** \**Albergo della Posta*, in the principal street, R., L. and A. 3 fr.; *Concordia*; *Italia* (Pension Suisse), *Via S. Lucia*, near the *Piazza Grande*, with restaurant; *Pavone*; *Caffè Cavour*, *Via S. Lucia*.

**Fiacres** to or from the station 1 fr., two-horse 1 fr. 60 c.; at night  $11\frac{1}{2}$  or 2 fr.; omnibus 40 or 50 c.

**Parmesan cheese** (*Parmigiano*), here termed *Grana*, is strictly speaking a misnomer, as it is manufactured in Lombardy, in the district be-





# Parma

## Chiese

1. *Cattedrale* F.3
2. *Battistero* F.3
3. *S. Alessandro* E.3
4. *S. Andrea* E.3
5. *EC. Annunziata* C.D.4
6. *S. Antonio* G.4
7. *Cappuccini (nuovi)* F.6
8. *S. Felice* F.4
9. *S. Francesco del Tratto* G.2
10. *S. Giovanni Evangelista* G.3
11. *Madonna della Steccata* E.3
12. *S. Michele* H.4
13. *S. Paolo (ora S. Ludovico)* F.2
14. *S. Sepolcro* H.4
15. *S. Tommaso* F.3
16. *S. Trinità (vecchia)* F.2
17. *S. Ubaldo* F.6

## Palazzi

18. *P. Ducale Farnese* E.3
19. *del Giardino* C.12
20. *del Governo* E.3
21. *della Podestania* F.4

## Istituti pubblici

22. *Accademia delle Belle Arti* D.E.2
23. *Biblioteca* D.E.3
24. *Collegio Salatta (ora Maria Luigia)* H.4.5
25. *Congregazione della Carità* E.4
26. *Orto Botanico* F.6
27. *Seminario* E.3
28. *Tipografia Bodoni* D.E.2
29. *Università* E.4
30. *Teatro Farnese* E.2
31. *Europeo* E.3
32. *Posta delle Lotterie* G.4
33. *dei Cavalli* G.4

CASTELLO



tween the Ticino, Po and Adda, and not in the neighbourhood of Parma. The most esteemed quality is produced at *Gorgonzola*, between Milan and Bergamo, about 21¼ M. N. of rail. stat. Melzo (p. 189).

**Parma**, situated on the river *Parma*, a town of entirely modern aspect, but of very ancient origin, was founded by the Etruscans, conquered by the Romans, and in B. C. 183 constituted a Roman colony at the same time with Mutina (Modena). It was subsequently extended by Augustus and termed *Colonia Julia Augusta Parma*. In the middle ages it was the seat of the Guelphs, in 1245 besieged by Emp. Frederick II., and was afterwards the scene of a succession of fierce struggles between the rival Visconti, Scaligers (p. 205), Terzi etc. In 1545 it became the seat of princes of the house of Farnese, who were Dukes of Parma and Modena, and in 1731 it was annexed to the dominions of Spain. In 1815 it became the capital of the Duchy of Parma under Marie Louise, ex-Empress of the French (d. 1848); its political independence was finally terminated by the well-known events of 1859—60.

Parma, capital of an episcopal diocese, with 47,067 inhab., possesses a university, numerous spacious, neglected looking edifices and broad streets. The ancient *Via Emilia* (p. 266) intersects the town, from the *Porta S. Michèle* to the *Porta S. Croce*, crossing the \**Piazza Grande* with the *Palazzo del Comune*, or *del Governo* (Pl. 20), whence two streets to the r. lead to the *Piazza del Duomo*, with the

\***Cathedral** (Pl. 1), in the Lombard-Romanesque style, a cruciform structure of 1106 surmounted by a dome. The nave and aisles are borne by 14 pillars with round arches, above which runs a gallery supported by columns. The broad façade, with three columnar galleries, is surmounted by a pediment. The three portals are embellished with two huge lions and four of smaller size (comp. p. 76), executed in 1281 by *Bono da Bissone*, and sculptures by *Bianchino*, 1493.

The chapels on the l. are decorated with old frescoes of the school of Giotto. A chapel in the l. aisle contains a Madonna in Gloria, as altar-piece, of the school of Raphael. The octagonal Dome is adorned with an \**Assumption* by *Correggio* (p. 267), to whom Parma is chiefly indebted for its importance in the history of art; this was one of the last (1522—30) great works of the master, but is now unfortunately almost entirely obliterated



owing to the dampness of the church. The figures and groups of angels are especially admired. Noon is the most favourable hour for inspecting the painting. Persons not liable to dizziness may ascend to the dome itself, but the advantage thus gained is questionable. (Copies in the picture-gallery, see p. 272.) To the r. above the tribune are portraits of Correggio and his family. In the Choir, David and St. Cecilia, by *Camillo Procaccini*. The Crypt, a spacious cruciform structure with 38 columns, contains monuments of the canon Montini, the jurist Prati, Bernardo degli Uberti etc. In the 3rd chapel on the r. a Descent from the Cross, a relief by *Benedetto Antelami*, 1178. The Cap. S. Agata, the first beyond the side-entrance, contains a monument (1713) to the memory of *Petrarch*, who was archdeacon of the cathedral of Parma. — The piazza in front of the cathedral contains a few Roman inscriptions.

The **\*Baptistery** (Pl. 2), constructed of white marble darkened by age, consisting of six stories with colonnades, was designed by *Benedetto Antelami* and erected 1196—1270. It is externally octagonal, with four round-arched portals. Around the entire structure runs a series of medallions, representing various animals of symbolical import. The portals are adorned with scriptural subjects (e. g. that on the W. with the Last Judgment). All these sculptures are by *Antelami* and *Filippo Mazzuoli*. The flat roof is surmounted by eight turrets. The Interior (house of the custodian opposite the S. entrance) is sixteen-sided, with three stories and graceful columns on the walls. The sculptures have only been partially completed. The old frescoes in the dome, of the school of Giotto (14th cent.), represent the history of John the Baptist, with a number of saints below. The entire population of Parma since the year 1216 is said to have been baptized here. The font dates from 1294. — In the rear of the cathedral is situated the church of

**\*S. Giovanni Evangelista** (Pl. 10), appertaining to an ancient Benedictine monastery, now restored. This elegant cruciform structure, surmounted by a dome, with aisles and two series of chapels, was erected in 1510 by *Bernardino de' Zaccagni*. The sombre Dome is adorned with \*frescoes by *Correggio*, representing Christ in glory, surrounded by apostles and angels, painted in 1520—24 (the best time to inspect them is at noon or 4 p. m. ;

copies in the picture-gallery, see p. 272). The semi-dome of the Choir contains a Coronation of Mary, after Correggio, by *Mazzuoli* (the original of the principal group is in the Library, p. 273; copies by Ann. and Ag. Caracci in the picture-gallery see p. 272). In the archway of the door of the sacristy (l. transept) \*S. Giovanni by *Correggio*; in the two first chapels on the l., frescoes by *Parmeggianino* (SS. Lucia and Apollonia, two deacons, S. Giorgio and S. Agata); in the 2nd chapel on the r., Nativity, by *Fr. Francia*, 1518. Among the guests who have been entertained in the monastery were King Charles Emmanuel, when a fugitive in 1798, Pope Pius VI. as a prisoner of the French in 1799, and Pope Pius VII. in 1805.

\***Madonna della Steccata** (Pl. 11), an imitation of St. Peter's, designed by *Francesco Zaccagna* in 1521, situated in the street leading from the principal piazza to the (formerly) ducal palace, is regarded as the finest church in Parma. It contains frescoes by *Anselmi* and *Parmeggianino*, monuments of Sforzino Sforza and Bertrand Rossi, and in the crypt the tomb of Alessandro Farnese.

\***S. Paolo** (now *S. Lodovico*, Pl. 13) formerly belonged to a Benedictine nunnery, which after its dissolution was restored as an educational establishment. The church itself is insignificant. On the r. is the \*monument of Count Neipperg, second husband of the ex-Empress Marie Louise, a group in white marble by *Bartolini* (1829). The \*Camera di S. Paolo, one of the rooms in the convent itself, was decorated in 1519, by order of the Abbess Giovanna da Piacenza, with pleasing frescoes by *Correggio* (the best preserved by this master); over the chimney-piece Diana, on the ceiling Cupids and emblems of the chase, on the frieze the Graces, Fortuna, Adonis etc. The most favourable light is in sunny weather, 10—12 a. m. The adjacent room was adorned with paintings by *Al. Alardi* (d. 1528). The church is at present closed, but the custodian of the picture-gallery generally accompanies visitors to the two last-mentioned apartments in the convent.

In the *Piazza di Corte* is situated the \***Palazzo Ducale** (Pl. 18), which contains reminiscences of Marie Louise and a collection of French pictures by *David*, *Gérard*, *Le Gros* etc. To the r. of the palace is the entrance to the **Palazzo Farnese** (collections

accessible daily 9—4, on festivals 9—2 only). The staircase leading to the collections is on the l. on the farther side of the court. The first floor contains the *Museo di Antiquità*, which chiefly consists of Roman antiquities, most of them from *Velleia* (p. 112).

The two first rooms contain inscriptions from Velleia and Parma, and a mosaic representing a gladiator. — 3rd R.: Bronzes; statuette of the drunken Hercules with dedication inscribed on it; head of Hadrian in gilded bronze; candelabra; the *Tabula Alimentaria* of Trajan, containing directions with regard to the maintenance of poor children. — 4th R.: Several Egyptian antiquities, statuettes in bronze, two heads of Jupiter. — 5th R.: Bust of Marie Louise by *Canova*; four statues with drapery, from Velleia, admirably executed. Finally a collection of coins, with well-preserved specimens in gold, and trinkets of the latter period of the Empire. — Strangers may also obtain access to two rooms containing architectural fragments from the Roman theatre at Parma and curiosities dating from the most ancient "flint-period" in Italy, similar to those found in the barrows of England and the lacustrine dwellings of Switzerland.

The \*Picture Gallery is on the second floor.

The 1st Room contains nothing worthy of note. — 2nd R.: l. the celebrated \*Madonna della Scala (formerly in the church della Scala) by *Correggio*, al fresco, unfortunately seriously damaged. — Next two rooms unimportant. — 5th R.: Christ in glory, with the Madonna, SS. John, Paul and Catharine, attributed to *Raphael*; *Murillo*, Job; *Van der Helst*, Portrait. — 6th R.: Descent from the Cross, and Martyrdom of Placidus and Flavia, by *Correggio*; \**Fr. Francia*, Madonna; *Cima da Conegliano*, two Madonnas; Portrait of Erasmus, attributed to *Holbein*; Head by *Leon. da Vinci*. — The adjoining room contains water-colour \*copies of the works of *Correggio*, by the talented engraver *Toschi* (d. 1854). — 7th R.: *Correggio*, Madonna di S. Girolamo. — 8th R.: *Toschi*, Drawings after *Correggio*. — 9th R.: \**Correggio*, Madonna della Scodella, considered the chef d'oeuvre of this great master. — 10th R.: Portraits. — 11th R.: Landscapes. — 12th R. Works by modern artists; two colossal statues of Hercules and Bacchus in basalt, found in the imperial palaces at Rome. — 13th R.: Over the entrance, on the r. and l., and also at the farther extremity of the room, \*copies of *Correggio's* Coronation of Mary (in S. Giovanni, p. 271) by *Annibale* and *Agostino Caracci*. Then to the r., farther on: *Fr. Francia*, Descent from the Cross, and Enthroned Madonna; *Lod. Caracci*, Entombment of Mary; *Titian*, Christ bearing the Cross; \**Giov. Bellini*, Christ as a boy with the Scriptures; 1. *Annib. Caracci*, Descent from the Cross. Statue of Marie Louise in a sitting posture, in marble, by *Canova*. The door to the l. at the upper extremity of the room leads to the former studio of the engraver *Toschi*, which contains admirable engravings from *Correggio*, *Raphael* etc.

The door opposite to the picture-gallery leads to the \*Library (Pl. 23), containing 80,000 vols and 4000 MSS.; several of the latter are of Oriental origin, amongst them the Koran which the Emp. Leopold I. found in 1683 in the tent of the grand vizier Cara

# Chiese

1 Duomo	D5
2 Compitale o Ghirlandina	D5
3 Agostino 'ora S. Michele'	B/C4
4 S. Bartolommeo	D6
5 S. Donato	E3
6 S. Francesco	C6
7 S. Giovanni decollato	D4
8 S. Maria pomposa	C6
9 S. Paolo	D6
10 S. Pietro	E7
11 S. Vincenzo	E4

# Edifici ed Istituti pubblici

12 Accademia delle Belle Arti	E3
13 Orto Botanico	G34
14 Osservatorio Astronomico	EF4
15 Palazzo Reale	E34
16 Comunale	D5
17 Arcivescovile	D5
18 Seminario Vescovile	C6
19 Università	E5
20 Scuole Mediche dell'Università	F3
21 Teatro Comunale e Società del Canio	F5
22 Teatro Aliprandi	F4
23 Archivio Giudiziario di Montemonte	D45
24 Banca Nazionale	D6
25 Banca	E5
26 Museo Lapidario	E4
27 Osselato cinta	B/C34
28 idem	B4
29 Pisan	E6
Alberghi	
a. Esule	E5
b. S. Marco	D4
c. Mondadori	D5
d. Laparolo	C4
Ristoranti	
e. Stella d'Italia	E5
f. del Commercio	C4





Modena



Mustapha after the raising of the siege of the Vienna; the "livre d'heures" (prayer-book) of Henry II.; a Dante written by Petrarck in 1370; the frescoes of Correggio at S. Giovanni etc.

The custodian of the picture-gallery also has the key of the dilapidated **Teatro Farnese** (Pl. 30), erected in 1618—28 by Duke Ranuccio Farnese. The (formerly) ducal *Printing-office* (*Tipografia*, Pl. 28), founded in 1766 by *Bodoni* and noted for the admirable editions issued hence, merits a visit.

Quitting the museum and crossing the small river *Parma* by the *Ponte Verde*, the stranger soon reaches the (formerly) *Ducal Garden*, at the N. extremity of which is situated the \***Palazzo del Giardino** (Pl. 19), erected by Ottavio Farnese, and adorned with numerous frescoes. One of the apartments contains the Rape of Europa, the Triumph of Venus, the Marriage of Peleus and Thetis etc., by *Agostino Caracci*.

The garden adjoins the *Stradone*, a promenade encircling the town and laid out on the site of the former fortifications.

**Colorno** on the *Parma*, 2 M. S. of the *Po*, 9 M. N. of *Parma*, possesses an extensive, but neglected *Ducal Château* with gardens and hothouses. — About 15 M. E. of this point is situated

**Guastalla** (*Posta*), a small town on the r. bank of the *Po*, which in the 16th cent. gave its name to a principality of the *Gonzagas*, Dukes of Mantua. They became extinct in 1746, and their territory fell to *Parma*. In the market-place is the bronze *Statue of Ferdinand I. Gonzaga* (d. 1557 at Brussels), by *Leone Leoni*. — A road leads hence by (9¼ M.) *Borgoforte* and across the *Po* to (7 M.) *Mantua* (p. 210).

## 40. Modena.

**Hotels.** Albergo Reale (Pl. a), R. 2, L. 1½, D. 3—4, A. ¾ fr.; Albergo S. Marco (Pl. b); Mondatora (Pl. c); Leopardo (Pl. d). — Café Nazionale, Corso di Vittorio Em. — Arena Goldoni, an open-air theatre near the Porta Bologna (1 or ½ fr.) — *Zanichelli*, bookseller, Corso di Via Emilia.

**Modena**, with 32,247 inhab., formerly the capital of the duchy of that name, and now of the province of Emilia, is situated in a fertile plain between the *Secchia* and the *Panaro*. It possesses broad streets, spacious arcades, an university, academy of art etc. It was the *Mutina* of the ancients, in the dominions of the Gallic Boii; it became a Roman colony B. C. 183, situated on the high road from Rome to Mediolanum (Milan), and therefore a place of importance.

After the murder of Cæsar, Brutus was besieged here during 4 months, Dec. 44 to April 13 B. C., by Antony (*Bellum Mutinense*); but the latter was defeated by Octavian with the consuls Pansa and Hirtius, and compelled to raise the siege. — In the middle ages Modena belonged to the estates of the Countess Mathilde, but eventually obtained its independence and became the scene of violent conflicts between the Guelphs and Ghibellines. In 1288 *Obizzo d'Este* gained possession of the supreme power, which his descendants continued to enjoy. In 1452 *Borso* was created *Duke of Modena* by Emp. Frederick III., and in 1470 obtained the title of Duke of Ferrara from Pope Paul II. The House of Este now soon attained the zenith of its glory. *Hercules I.* (1471—1505) and his son Cardinal *Hippolytus d'Este* (1479—1520) were the patrons of Ariosto, *Alphonso II.* (1558—97) that of Tasso (comp. p. 223). On the death of Alphonso II., without issue, the states of Modena and Reggio (but not that of Ferrara) fell to his kinsman *Cesare d'Este* (1598), husband of Virginia de' Medici, daughter of Grand-duke Cosimo I. of Florence. *Hercules III.* (d. 1803), who by the Peace of Luneville lost Modena in 1801, was the last of the family of Este. Through his daughter Beatrice, who married Archduke Ferdinand, the duchy came into the possession of the younger branch of the House of Austria. Francis V., the last duke, quitted his dominions in consequence of the events of 1859 and went over to the Austrians.

The \***Cathedral** (Pl. 1) was erected by order of the Countess Mathilde by *Lanfranco* in 1099—1108, in the Romanesque style. The superstructure is of more recent date. The principal portal and one at the side are flanked with lions; the front is adorned with a wheel-window and a gallery. The rude sculptures of the façade, representing the history of the first men and the death of King Arthur, are by *Nicolaus* and *Guilelmus* (about 1099); on the S. side, to the r. near the choir, is the history of St. Germanianus, a relief by *Agostino di Firenze*, 1422.

The interior is low and heavy, but of imposing proportions. The nave and aisles are supported by eight pillars with six intervening columns; below are round arches and galleries supported by columns; above, the arches are pointed. Pulpit by *Tommaso di Campione*, 1322; behind it, to the l., a very ancient font, adapted for the purpose from the capital of a column. Choir-stalls by *Cristoforo Lendenari*, 1465; r. in the choir sculptures of the 16th cent., representing the history of the Passion. In the 2nd chapel l., an \*altar of terra cotta; 3rd chapel l., a Coronation of Mary with saints on a gold ground, by *Serafinus de Serafinis*, the oldest extant picture of the school of Modena; 4th chapel l., St. Sebastian with John the Baptist and other saints, by *Dosso Dosso*. By the l. entrance to the choir are se-



veral fine monuments of the Rangoni family, especially that (designed by *Giulio Romano*) of Claudio, Count of Castelvetro (d. 1537), husband of Lucrezia, daughter of the celebrated and erudite Pico of Mirandola (p. 212); also that of Hercules III. of Este (d. at Treviso in 1803). The crypt, supported by 30 slender columns, with four lions at the entrance, contains the tomb of St. Geminianus; over the altar on the r. a Madonna and four saints, by *Mazzoni*.

The \***Campanile**, or *La Ghirlandina* (Pl. 2), erected 1224—1319, 315 ft. in height, is one of the four finest in N. Italy. It leans slightly towards the rear of the cathedral, which is itself somewhat out of the perpendicular.

In the cathedral an old *Secchia*, or pitcher, is preserved, which the Modenese (*Geminiani*) captured from the Bolognese (*Petronii*) at the battle of Rapolino, Nov. 15th, 1325. *Alessandro Tassoni* of Modena (1565—1635) has humorously described this incident in his comic epic poem "La *Secchia Rapita*" (1616). A monument to his memory was erected in 1860 in the principal street, behind the cathedral.

**S. Pietro** (Pl. 10) is a spacious church with double aisles, façade of brick and circular vaulting. Over the 3rd altar on the r. an Assumption by *Dosso Dossi*; in the chapel r. of the choir, Mourning for the dead Christ, in terra cotta, by *Antonio Begarelli* of Modena (d. 1555). The six statues in the nave are by the same master. The Madonna and Child with saints, a group in the r. transept, was commenced by *Begarelli* and completed by his nephew *Lodovico*.

**S. Francesco** (Pl. 6) contains a \*Descent from the Cross (in the chapel l. of the choir) by *Begarelli*, an imposing composition in terra cotta, with 13 life-size figures.

**S. Agostino**, now *S. Michèle* (Pl. 3), contains the tombs of the celebrated savants *Carolus Sigonius* (1524—85) and *Lod. Ant. Muratori* (1672—1750) of Modena. The latter was especially eminent as an historian of Italy; a monument to him has been erected in the Piazza Muratori, in the Corso della Via Emilia. — Opposite to S. Agostino is the church of *S. Maria Pomposa* (Pl. 8); 1st altar r., Pietà by *Begarelli*.

The **Museo Lapidario**, in a court to the l. of S. Agostino, contains several ancient inscriptions and mediæval sarcophagi.

The \***Palazzo Ducale** (Pl. 15), a magnificent edifice, commenced under Francis I. in 1634 by the Roman *Bartolommeo*

*Avanzini*, contains a Picture Gallery (open daily 9—3; entrance at the back of the palace, 2nd floor).

2nd Room: *Gherardo da Harlem*, Crucifixion; *Bianchi Ferrari* (master of Correggio), Annunciation; *Filippo Lippi*, Madonna; *Mantegna*, Crucifixion. — 3rd R.: *Correggio*, Angels; then 9 frescoes from the *Aeneid* by *Niccolò di Modena* (1512—71), transferred to canvas. — 4th R.: *Titian*, Portrait of a woman; *\*Palma Vecchio*, Madonna with saints; *Bonifazio*, Adoration of the Magi; *Cima da Conegliano*, Descent from the Cross. — 5th R.: *Guido Reni*, Christ on the Cross. This and the 8th R. contain a number of drawings unfortunately in disorder. — 6th R.: *Garofalo*, Madonna and saints; *Dosso Dossi*, Adoration of the Child and other pictures. — 8th R.: Landscapes by *Claude Lorrain* and *Canaletto* (among the drawings the \*Judgment of Paris and the Flight of Helen are worthy of note). — 9th R.: *Andrea del Sarto*, Madonna. — 10th R.: Pictures by *Milatesta*, director of the gallery. (An adjoining room, usually closed, containing the portrait of a Benedictine by *Murillo*, a Madonna by *Sassoferrato* and a small St. John by *Bern. Luini*, leads to another apartment with a collection of mediæval curiosities). — 11th R.: Large pictures by *Dosso Dossi*, *Procaccini* etc.; four landscapes by *Salvator Rosa*.

On the first floor of the palace is the **Library** (*Biblioteca Estense*), with 90,000 vols. and 3000 MSS. (closed Aug. 1st to Oct. 1st), transferred by Duke Cesare d'Este from Ferrara to Modena in 1598, when Pope Clement VIII. claimed the Duchy of Ferrara as a vacant fief. The three eminent scholars *Zaccaria*, *Tiraboschi* and *Muratori* (p. 275) were once librarians here. Some of the MSS. are very valuable, e. g. a collection of Provençal poems by *Ferrari* (1254), Dante with miniatures of the 14th cent. The same building also contains the Cabinet of Coins and the \*Archives.

The well-kept *Gardens* of the palace (closed in rainy weather only), as well as the ramparts of the town, afford pleasant promenades.

**Nonantola**, a small town 5½ M. N.E. of Modena, possesses an Abbey founded in the 8th cent., frequently mentioned in the wars between Bologna and Modena and once noted for its wealth and its magnificent Library (the latter has been described by *Tiraboschi*). The *Church* and the *Seminary* with lofty tower are the most remarkable edifices.

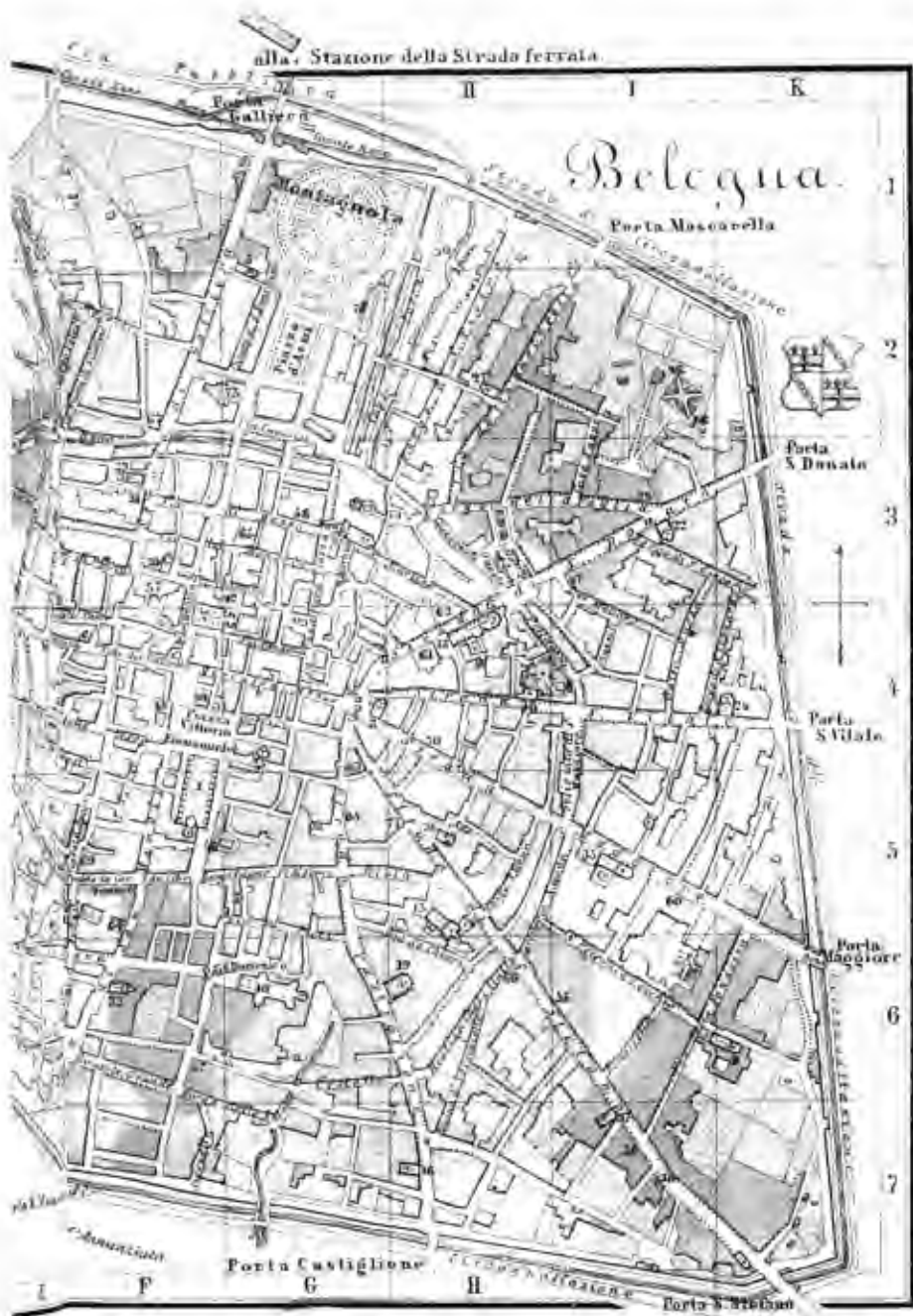
**Vignola**, 12½ M. S.E. of Modena, on the *Panaro*, is situated on an eminence and commands the landscape far and wide. The celebrated *Muratori* and the architect *Giacomo Barozzi da Vignola* were born here.

Duke Francis III. of Modena constructed (about 1770) a bold and interesting, but now much neglected road hence to *Pistoja*, a distance of 46 M., leading by *Formigine*, *Serra*, *Paullo*, *Prave* a *Pelago* and *Fiumalbo*, at the base of the lofty *Monte Cimone*, where charming views of the Apennines





alla Stazione della Strada ferrata





are obtained. — To the W. of this road, about 10½ M. S.W. of Modena, is situated **Sassuolo**, a small town on the *Secchia*, with a ducal \*Villa and beautiful park. The neighbouring mountain *Zibio* is remarkable for its naphtha springs and occasional volcanic eruptions.

## 41. Bologna.

**Hotels.** \*Hôtel Brun (*Pension Suisse*, Pl. a), in the Palazzo Malvasia, near the post office, R. 3, D. 4, A. 1 fr.; S. Marco (Pl. b), on the same side of the same street. — Pellegrino (Pl. c), also in the same street, R. 2 fr.; near it, Aquila Nera and Pace, also restaurants; \*Tre Re, in the Mercato di Mezzo, R., L. and A. 2½—3 fr.; Tre Mori, near Brun.

**Restaurants etc.** Aquila and \*Pace, see above; Quattro Pellegrini and Tre Re in the Mercato di Mezzo. (The "*Mortadella*", or Bologna sausage, and the "*Cervellato*", a variety used in winter, are much esteemed by the natives.) — **Cafés.** The most frequented, beneath the passages near the Palazzo Pubblico, are somewhat sombre and uninviting. \*Neviani in the side-passage of the Piazza, E. of S. Petronio; Pavaglione, in the Piazza, W. of St. Petronio; Barchetta, Majani, delle Scienze, del Commercio etc.; del Corso, in the Strada S. Stefano; Brunetti, beneath the portico of the Dogana Vecchia, near the Piazza Vittorio Em. — *Beer* at the cafés and at the Brewery, S.W. side of the Piazza d'Armi.

**Railway Station** outside the *Porta Galliera*, N.W. of the Montagnola (p. 286). Railway to Ancona see R. 42; to Ferrara (and Ponte Lagoscuro) see R. 35; to Ravenna (by Castel Bolognese) see R. 43; to Florence (by Pistoja) see R. 44; to Piacenza see R. 38.

**Post Office** (Pl. 80), in the street S.W. of Hôtel Brun, adjoining the church of S. Francesco. — *Telegraph Office* in the Palazzo Comunale.

**Fiacres.** Per hr. 1½, each succeeding ½ hr. ¾ fr.; per drive ¾ fr.; to or from the station, with or without luggage, 1 fr. To S. Michele, for the first hr. 3½, each succeeding ½ hr. ¾ fr.

**Baths.** Bagni di S. Lucia, Strada Castiglione, 1½ fr.

**Theatres.** Teatro del Comune (Pl. 72), the largest, erected by Bibiena in 1756 on the site of the Palazzo Bentivoglio. Contavalli (Pl. 73), established in 1814 in the former church of the Carmelites; del Corso (Pl. 74); Arena del Sole, Via de' Malantenti, near the Montagnola, open-air theatre. *Marionette Theatre* in the evening in the Piazza Vittorio Emanuele. — The *Gioco di Pallone*, or ball-game, is regarded at Bologna not only as an exercise, but also as an interesting spectacle; a large saloon (Pl. 76) in the Promenade Montagnola (p. 286) is fitted up for the purpose.

**Shops.** The best are beneath the passages near the Palazzo Pubblico.

The situation of Bologna is considered healthy, although the summer is frequently very hot and the winter keen. The character of the natives is generally described as spirited and restless. Art and science have attained a high degree of development here. The town is sometimes termed "*Bologna la grassa*", owing to its reputation for wealth and good-living. The neighbourhood produces tolerable wines and excellent fruit.

The grapes are delicious; the yellow *Uva Paradisa* is a variety capable of being kept for a length of time. — The once favourite lap-dogs of Bologna are now almost entirely extinct. Soap, macaroni and liqueurs are among the most esteemed commodities of the place.

**Bologna**, one of the most ancient and important towns in Italy, the capital of the *Romagna*, or *Æmilia* as it was anciently termed, is situated in a fertile plain at the base of the Apennines, between the *Reno*, the *Aposa* and the *Savena*. Popul. 89,850. It possesses 130 churches, 20 monasteries and a venerable and celebrated university, whence the inscription on old coins "*Bononia docet.*"

The town was founded by the Etruscans and named *Felsina*, but was afterwards conquered by the Gallic Boii, and by them termed *Bononia*. In the Punic War it espoused the cause of Hannibal, after which, B. C. 190, it was converted into a Roman colony, at the same time as Cremona and Placentia, by the consul C. Lælius, and as such was a place of a great importance. During the period of the Empire it was even occasionally the residence of the monarchs themselves. It subsequently belonged to the Greek Exarchate, then to the Lombards and Franks. Charlemagne constituted Bologna a free town (whence its motto "*Libertas*"), and its commerce and prosperity rapidly increased. In 1119 the *University*, one of the oldest in the world, was founded, and as a *School of Jurisprudence*, where Irnerius and other celebrated jurists taught, soon attained an European reputation and was visited by many thousand students annually. In 1262 the number is said to have nearly attained to 10,000; at the present day there are 400 only. Irnerius introduced the study of the Roman Law, whilst his successors the *Glossators* devoted their energies to its interpretation. The study of medicine and philosophy was introduced at a later period, and a theological faculty established by Pope Innocent VI. The anatomy of the human frame was first taught here in the 14th cent., and here galvanism was discovered by *Jos. Galvani* in 1789. It is a remarkable fact that the university of Bologna has numbered members of the fair sex among its professors. Thus in the 14th cent. *Novella d'Andrea*, a lady of great personal attractions, who is said to have been concealed by a curtain during her lectures; at a subsequent period *Laura Bassi* (mathematics and physical science), *Mme. Manzolina* (anatomy) and more recently (1794—1817) *Clotilda Tambroni* (Greek).

Bologna acted a very prominent part in the contests of the Guelphs and Ghibellines, espoused the cause of the former, and allied itself with the Pope against Emp. Frederick II. In a sanguinary encounter at Fossalta, in May, 1249, King *Enzo*, son of the Emperor, was captured by the Bolognese and kept in confinement by them for the rest of his life (22 years). He was the founder of the family of the Bentivogli, afterwards so powerful, who after protracted feuds entered into an alliance with the papal throne. During several centuries the town was the scene of the party-struggles of the Bentivogli, Visconti and other families, until in 1512 *Pope Julius II.* incorporated it with the States of the Church.



In 1515 the interview of Pope Leo X. with Francis I. of France took place at Bologna, and in 1529, 1530 and 1532 those of Clement VII. with Emp. Charles V. Here, too, in 1547 the Council of Trent assembled. In 1796 Bologna was annexed to the "Cisalpine Republic" by Napoleon, in 1815 it again became subject to the States of the Church; in 1831 and 1849 revolutions broke out, and in 1859 the town finally united itself to the kingdom of Italy.

In the History of Art Bologna occupies a meritorious, but not independent position, more especially in the provinces of sculpture and architecture. *Francesco Francia* (1518) was the first painter of note here, then pupils of Raphael, such as *Bagnacavallo* and *Innocenzo da Imola*, and the adherents of the schools of Leonardo da Vinci and Correggio. During the latter half of the 16th cent. the School of the Caracci, of which eclecticism is the principal characteristic, was established at Bologna. Its founders were *Lodovico Caracci* and his cousins and pupils *Agostino* and *Annibale*. Their most illustrious pupils were *Guido Reni*, *Albano*, *Domenichino* (or *Domenico Zampieri*), *Tiarini* and *Barbieri*. *Guercino* is also considered to belong to this school.

The antiquated aspect of the town, its picturesque mediæval architecture, lofty arcades, numerous old palaces, and venerable churches surmounted by quaint-looking towers, all bear testimony to the peculiar character of the place. The dialect spoken by the lower classes is almost wholly unintelligible to strangers.

The **\*Piazza Vittorio Emanuele** (formerly *Piazza Maggiore*, or *del Gigante*) in the centre of the town, the mediæval "forum" of Bologna, is one of the most interesting in Italy. It is adorned with a **Fountain** by *Laureti*; the bronze statue of Neptune was executed by *Giov. da Bologna* (born 1524 at Douay in Flanders) in 1564. It is said to weigh 10 tons and to have cost 70,000 ducats.

In this Piazza is situated the **\*Palazzo Pubblico**, or *del Governo* (Pl. 45), commenced in 1290, adorned with a Madonna on the façade by *Niccolò dell' Arca* and a bronze statue of Pope Gregory XIII. (Buoncompagni of Bologna) by *Menganti*, transformed in 1796 into a statue of St. Petronius. The grand staircase in the interior was designed by *Bramante*; the chapel with the "Madonna del terremoto" is of 1505. The galleries and halls are decorated with frescoes; statue of Hercules in the hall of that name, by *Alfonso Lombardi*; in the Sala Farnese a statue of Paul III. etc.

Opposite to the latter is the **\*Palazzo del Podestà** (Pl. 44), of 1201, with façade of 1485, where King Enzo (p. 278) was kept a prisoner by the Bolognese, but derived great solace from his attachment to the beautiful Lucia Vendagoli, from whom the

Bentivoglio family (p. 278) is descended. The great hall is termed after him *Sala del Re Enzo*. The conclave for the election of Pope John XXIII. was held here in 1410. The palace contains the *Civic Archives*, with a number of ancient documents.

The adjoining **Portico de' Banchi**, erected by *Vignola*, is used for shops etc. Opposite to it is

\***S. Petronio** (Pl. 1), the largest church in the town, commenced in the Tuscan-Gothic style in 1390 from a design by *Antonio Vincenzi*, but never completed. It possesses an imposing transept and an octagonal dome rising between four towers. The construction was abandoned in 1659, when the nave and aisles as far as the transept only were completed, being now terminated by an apse of the breadth of the nave. Length 360 ft., breadth with the chapels 147 ft. (originally projected length 750 ft.). The nave is of vast and noble dimensions, the aisles are flanked with series of chapels. The church is supported by 12 pillars with pointed vaulting, beneath which are small circular windows. The sculptures of the façade, representing saints, date from 1393; those of the principal entrance are by *Jacopo della Quercia*, 1425; side-doors, 1525.

The interior contains numerous sculptures and paintings, most of them very valuable. The chapels are especially interesting. The 4th on the l., where divine service was celebrated for the first time in 1392, contains an altar decorated with old frescoes. Coronation of Mary, beneath it Hell and Paradise, recalling Dante's poem. This and the opposite chapel (4th on the r.) contain stained glass by *Jacob of Ulm*. The Cappella Bacciocchi (7th on the l.) contains the monument of Princess Elisa Bacciocchi (d. 1820), Grand Duchess of Tuscany and sister of Napoleon, and of her husband Felix; opposite to it, that of two of their children, both admirable groups in marble by the two *Franzoni*. Over the altar a Madonna by *Lorenzo Costa*. The Cappella S. Antonio (8th on the r.) contains a statue of the Saint, an early work of *Sansoino*, and the miracles performed by him, in grisaille by *Girolamo da Treviso*. In the 1st chapel on the r. the Madonna della Pace, by *Huns Ferrabeck*, and an altar-piece (God the Father with angels) by *Giacomo Francia*; 2nd chapel r., curious old frescoes of 1417. — On the pavement of the church is traced the celebrated meridian line of *Cassini*, the Astronomer (1652). Beneath the canopy of the choir, on Febr. 24th, 130, the Emp. Charles V. was crowned by Pope Clement VII., being the last occasion on which a German Emperor received his crown in Italy. — The *Reverenda Fabbrica*, or architects' hall, and the *Sacristy* also contain a number of works of art, e. g. 40 designs for the unfinished façade by *Palladio*, *Giulio Romano*, *Vignola* and others. — Over the principal entrance of the church once stood during three years a bronze statue by *Michael Angelo* of Pope Julius II. with the keys and a sword in his left hand. In 1511

it was destroyed by the populace and sold as old metal to the Duke of Ferrara, who employed it in casting a piece of ordnance ("Giuliano").

**\*S. Pietro**, the Cathedral (Pl. 2), commenced in 1605, consists of a spacious nave only, with rounded vaulting. In the chapter-room St. Peter with the Madonna; above the choir an Annunciation, the last work of *Lod. Caracci*.

**\*S. Domenico**, formerly *S. Bartolommeo* (Pl. 10), a structure in the round-arch style with nave and aisles, contains the tomb of St. Dominicus, who was born in Castille in 1170, and spent the latter part of his life and died at Bologna in 1221. His monument (the *Arca*, a sarcophagus in white marble, is placed over the altar) is in the *\*Cappella S. Domenico* (on the r.), surmounted by a dome, and adorned with reliefs from the life of the saint by pupils of *Nicola Pisano*; reliefs of the front probably by the master himself, those of the base by *Fr. Lombardi*. The kneeling angel on the l. and St. Petronius are by *Michael Angelo*. Additions were made to the work in 1469 and 1532. The transfiguration of saints in the dome, by *Guido Reni*. The *Cappella del Rosario* (l., on the opposite side) contains the monuments of Guido Reni (d. 1642), the talented paintress Elisabeth Sirani (died of poison at the age of 25, in 1665), of King Enzo (p. 278) (l. by the choir), and of Taddeo Pepoli (d. 1337). Opposite that of Enzo is a portrait of St. Thomas Aquinas (d. 1274). In the vestibule of the side-door is the monument of the jurist Alessandro Tartagni, by *Francesco da Simone* (1477). — In the *Piazza di S. Domenico* are two curious old monuments of the 13th cent.

**\*S. Giacomo Maggiore** (Pl. 13.), founded in 1267, consists of a nave only, with rounded vaulting of 1497. The chapels are adorned with several excellent pictures. Thus the "Vergine della cintura", attributed to *Fr. Francia* (1st altar r. of the entrance), Nuptials of St. Catharine by *Innocenzo da Imola* (8th chapel r.), St. Roch by *L. Carracci* (10th chapel), frescoes by *Tibaldi* (12th chapel); the 3rd chapel behind the high altar contains an old picture (1319?) by *Simone de' Crocefissi* and *Jac. Pauli*. In the *Cappella de' Bentivogli*, the 16th at the back of the choir, a *\*Madonna*, the finest work of *Fr. Francia*, and frescoes by his pupil *Lorenzo Costa*. In front of the chapel is the monument of Antonio Bentivoglio (p. 278) by *Giacomo della Quercia*.

**\*S. Cecilia** (Pl. 16), at the back of S. Giacomo, an oratory erected in 1481 by Giovanni Bentivoglio and adorned with superb paintings, belongs to the neighbouring Augustine monastery. The frescoes by *Fr. Francia* and his pupils represent the legend of St. Valerian and St. Cecilia (Nos. 1. and 10. by *Fr. Francia*, 2. and 9. by *Costa*, 3. and 8. by *Giacomo Francia*, 4. by *Chiodarolo*, 5., 6. and 7. by *Aspertini*.

**\*S. Stefano** (Pl. 36), a pile consisting of seven different churches, containing ancient columns and mural paintings, bears an inscription on the exterior, recording that it was founded on the site of a temple of Isis, probably in the 15th cent. The churches are not all on the same level, and have been differently arranged and fitted up according to the period of their construction. The round church is the oldest and most important at Bologna. An open court termed the *Atrio di Pilato* forms the centre of the pile; it contains a Coronation of Mary by *Bagnacavallo*, and a St. Jerome by *Fr. Francia*. The neighbouring monastery, now suppressed, possesses fine cloisters.

**\*S. Vitale ed Agricola** (Pl. 38) was consecrated by St. Petronius in 428. The large chapel on the l. contains an altar-piece by *Fr. Francia*; the frescoes on the r. side are by *Giac. Francia*,—those on the l. by *Bagnacavallo*.

**S. Bartolommeo di Porta Ravegnana** (Pl. 3), erected in 1653, a gaudily painted church surmounted by a dome, contains pictures by *Lod. Caracci*, *Albani*, *Guido Reni*, *Tiarini* etc. — Leaning towers near the church, see p. 284.

**\*S. Giovanni in Monte** (Pl. 15), situated on an eminence, one of the oldest churches in Bologna, founded by St. Petronius in 433, was re-erected in the Gothic style in 1221, restored 1824. It is adorned with paintings by *Lor. Costa* (Coronation of Mary in the choir) and *Guercino* (3rd chapel r.). The 7th chapel on the l. contained Raphael's St. Cecilia (now in the museum, p. 285) till 1796; it is now replaced by a copy. The 6th chapel on the l. contains an admirable bronze statue of Christ over the altar.

**S. Martino Maggiore** (Pl. 26), a church of the Carmelites in the Gothic style, dates from 1313. The 1st chapel on the l. contains an Enthroned Madonna with angels, by *Fr. Francia*; over the 5th altar on the l. an Assumption by *Lorenzo Costa*; 5th altar r., Madonna and two saints, by *Amico Aspertini*.

Of the Palaces the following are the most interesting:

**Palazzo Arcivescovile** (Pl. 42), near the cathedral, was erected by *Tibaldi* in 1577.

\***Pal. Bacciochi**, formerly *Ranuzzi* (Pl. 52), possesses a façade by *Andrea Palladio* and a colonnade by *Bibiena*. This was the residence of Napoleon's sister *Elise Bacciochi*; it still contains a number of portraits and statues of members of the *Buonaparte* family.

**Pal. Bentivoglio** (Pl. 53), erected in the 16th cent. on the site of the ancient mansion of this powerful family, which was destroyed under Pope *Julius II.*, was frequently a residence of princes.

**Pal. Bevilacqua Vincenzi** (Pl. 54), attributed to *Bramantino*, possesses a magnificent court. The Council of Trent (p. 78) held its sessions for a short period here in 1547.

**Pal. Fava** (Pl. 57) is decorated with beautiful \*frescoes by the *Caracci* from the history of *Jason* and *Æneas*.

\***Pal. Pepoli** (Pl. 64), date 1344, is the castellated seat of this once influential family.

**Pal. Tanari** (Pl. 67) and **Pal. Zambecari di S. Paŏlo** (Pl. 69) possess paintings by *Domenichino*, *Innocenzo da Imola*, the *Caracci*, *Carlo Dolce*, *Guercino* etc.

\***Pal. Zampieri** (Pl. 70), with the inscription "*Galleria Zampieri*", is always accessible ( $\frac{1}{2}$  fr.). It is adorned with admirable frescoes from the history of *Hercules* by the *Caracci* and *Guercino*. The old and celebrated picture gallery it once contained has been sold. The collection made by the present proprietor, comprising several good works of the Bolognese school, is also for sale.

The adjoining *House of Rossini* (Pl. 71), in the *Via Maggiore*, was erected by the great composer in 1825, and furnished with inscriptions from *Cicero* and *Virgil*. The houses of *Guercino* and *Guido Reni*, the latter with frescoes by the master himself, are also pointed out.

The \***University** (established since 1803 in the former *Palazzo Cellesi*, Pl. 47, *Via S. Donato*, with a superb court, erected by *Triacini*, occupied since 1714 by the library and collections), after that of *Salerno* the oldest in Italy, founded 1119, now possesses a staff of 43 professors (400 stud.) and a considerable number of scientific institutions (clinical hospital,

anatomical theatre, natural history collections, botanical gardens and observatory). The *Tower* commands a good survey of the town. The *Museum of Antiquities* here is not accessible and will probably be transferred to the *Arciginnasio* (see below). The extensive Library of 100,000 vols. is accessible daily, except Sundays, 9—3 o'clock. Among the MSS. is the oldest of Lactantius; also letters from Voltaire to Fred. the Great, miniatures etc. The celebrated linguist *Giuseppe Mezzofanti* (born at Bologna 1776, cardinal under Pope Gregory XVI. in 1838, died at Naples 1849), professor of the Oriental languages at the university, was once librarian here. At the age of 36 he is said to have spoken 18 languages fluently, and at the period of his death no fewer than 42. — The *Archives* comprise a number of ancient documents on papyrus, the *Codex Diplomaticus Bononiensis* in 44 vols. etc.

The **Town Library** (*Arciginnasio Antico*, Pl. 46), entrance beneath the Portici del Pasiglione, E. of S. Petronio, accessible daily, except Sundays, 10—4 o'clock, contains some valuable MSS. The *Museum of Antiquities*, recently established here, contains a small Egyptian collection and several beautiful vases. Archives on a grand scale, like those of Bonaini in Florence, are now being arranged here. The building, which in 1562 was fitted up as the seat of the university, contains in the Loggie over the entrance a number of interesting monuments to celebrated professors (Muratori, Peggi, Malpighi, Mariani etc.).

The **Collegio di Spagna** (Pl. 40), in the Strada Saragozza, founded in 1364 by Cardinal Albornoz, contains frescoes (damaged) by the *Caracci* and *Bagnacavallo*. The Coronation of Emp. Charles V. at S. Petronio (p. 280) by the latter is very interesting on account of the portraits of the principal characters, who were contemporaries of the artist.

The **Accademia delle Belle Arti** (Pl. 39), established in the former College of the Jesuits (near the university) contains collections of casts etc. (on the ground-floor) and weapons (*Oploteca*), the latter comprising arms captured from the Turks, Venetians etc.; also a superb *\*Picture Gallery*, or *Pinacoteca*, consisting chiefly of works of the Bolognese School (accessible daily, 9—3 o'clock). Visitors ring. Catalogue (1½ fr.) unnecessary; fees prohibited.

1st Room (opposite the entrance): 82. *Fr. Francia*, Scene from the life of Christ; also pictures by *Guercino*, the two *Sirani*, the *Caracci*, *Massari* and *Lavinia Fontana*. — 2nd R.: r. 37. *Ann. Caracci*, Madonna with saints; 2. *Albano*, Baptism of Christ; \*42. *Lod. Caracci*, Madonna with SS. Dominicus, Francis, Clara and Mary Magdalene, being portraits of members of the Bargellini family, at whose cost the picture was painted; \*206. *Domenichino*, Martyrdom of St. Agnes; \*36. *Ann. Caracci*, Madonna with SS. Lewis, Alexis, John the Baptist, Francis, Clara and Catharine; 35. *Ag. Caracci*, Assumption; 47. *Lod. Caracci*, Conversion of Paul; 183. *Tiarrini*, Nuptials of St. Catharine; 34. *Ag. Caracci*, Communion of St. Jerome; 46. *Lod. Caracci*, Preaching of John the Baptist. — 3rd R.: r. 198. *Giorgio Vasari*, Banquet of Gregory the Great, who here bears the features of Clement VII.; 80. *Fr. Francia*, Madonna with SS. Augustine, Sebastian and John the Baptist; 210. Youthful John, after *Raphael*; 26. *Bagiardino*, Nuptials of St. Catharine; \*\*152. *Raphael's* St. Cecilia listening to the heavenly music in an ecstatic trance, surrounded by SS. Paul, John, Augustine and Mary Magdalene. This exquisite picture (which should be viewed from some distance), the gem of the collection, was painted for the chapel of the Bentivogli in S. Giovanni in Monte (p. 282). It was at Paris, 1796—1815. A duplicate figure of the saint alone was purchased some years ago by the king of Bavaria. 133. *Bagnacavallo*, Holy Family; 81. *Fr. Francia*, Madonna and saints adoring the Child; \*78. *Fr. Francia*, Madonna with SS. Augustine, Sebastian, John the Baptist etc., painted in 1490; 107. *Perugino*, Madonna in glory; 79. *Fr. Francia*, Madonna with John the Baptist and St. Augustine; 90. *Innocenzo da Imola*, Holy Family; 89. *Inn. da Imola*, The Archangel Michael conquering the dragon, with SS. Peter and Augustine. — 4th R.: \*137. *Guido Reni*, Samson victorious over the Philistines; 12. *Guercino*, William of Aquitaine receiving the robe of the Order of St. Felix; \*136. *Guido Reni*, Crucifixion ("Cristo dei Cappuccini", the high altar of whose church it formerly adorned), one of his finest works; 208. *Domenichino*, Martyrdom of St. Peter; \*134. *Guido Reni*, Madonna della Pietà, below are St. Petronius, Carlo Borromeo, Dominicus, Francis and Proculus; the picture was painted in 1616 for the Town Council, who rewarded the painter with a valuable gold chain and medal, in addition to his remuneration; \*135. *Guido Reni*, Slaughter of the Innocents; 138. *G. Reni*, Madonna del Rosario, painted on silk in 1630 (as a procession-flag). — In the Corridor: 275. *Raph. Mengs*, Portrait of Clement XIII. — 5th R.: Altar-pieces of the 14th and 15th cent. by *Vitale*, *Simone da Bologna*, *Jacopo Avanzi*, *Antonio* and *Bartolommeo Vivarni* of Murano (about 1450); 1. \**Cina da Conegliano*, Madonna; in the centre, *Niccolò Alunno da Foligno*, Madonna adoring the Child, presented by Pope Pius IX. in 1856; 102. Wings of an altar-piece (now in the Brera at Milan, p. 151) by *Giotto*, from the church degli Angioli, with SS. Peter, Paul and the angels Michael and Gabriel. — 6th R.: Nothing worthy of note. A number of pictures from suppressed monasteries, by Francia and others, are still in disorder.

The studio of Prof. *Baruzzi*, one of Canova's most eminent pupils, in the Palazzo Bargellini, Strada Maggiore, merits a visit; his statues of Venus are particularly fine.

The **\*Palazzo della Mercanzia**, or *Loggia de' Mercanti* (Chamber of Commerce, Pl. 43), near the principal market, is a beautiful Gothic structure, erected, it is said, in 1294, but probably of less remote date. In 1439 it was restored by the Bentivogli, who were then in power. It contains the armorial bearings of all the jurists who taught law here from 1441 to 1800. — To the N., in the vicinity, in the Piazza near the church of S. Bartolommeo (p. 282), are the *Leaning Towers* of *Asinelli* and *Garisenda*, the most singular structures in Bologna. The **Torre Asinelli** (Pl. 78), erected in 1109 by *Gherardo degli Asinelli*, is 256 ft. in height and 3 ft. 4 in. out of the perpendicular. A rough staircase of 447 steps leads to the summit, which commands a fine view towards Verona, the Monti Euganei (p. 221) and the Alps. The **Torre Garisenda** (Pl. 79), erected in 1110 by *Filippo* and *Ottone Garisendi*, is 130 ft. high only, but is 8 ft. out of the perpendicular towards the S., and 3 ft. towards the E. Since the last measurement (1772), it is said to have settled still farther. Dante (*Inferno* 31. 136) compares the giant Antæus, who bends towards him, to this tower, "when a cloud passes over it".

Within the wall, on the N. side of the town, near the *Porta Galliera* leading to the station, rises **La Montagnōla**, a slight eminence converted during the first French occupation into a promenade, and still a favourite popular resort. Fine view of the town, with the villas on the spurs of the Apennines in the foreground. Here is situated the *Giuoco di Pallone* (Pl. 76, p. 277). The Austrians were attacked here by the Bolognese in 1848 and compelled to evacuate the town. On the S. is the *Piazza d'Armi*; the house on the S.W. side, with a balcony, was partially destroyed by the Austrian cannonade.

The *Strada Saragozza* leads to the gate of that name at the S.W. extremity of the town. Outside this gate,  $\frac{3}{4}$  M. S. of the town, rises **\*S. Michele in Bosco**, once an Olivetan monastery (suppressed 1797), now a royal château. The church contains remnants of frescoes by *Bagnacavallo* and others. The court of the buildings is adorned with finely executed \*frescoes, by the *Caracci* and their pupils, from the history of St. Benedict and St. Cecilia, but unfortunately much injured.

On the *Monte della Guardia*, another eminence outside the gate ( $2\frac{1}{2}$  M.), lies the sumptuous pilgrimage-church of the



**\*Madonna di S. Luca**, erected by *Dotti* in 1731, so called from an ancient picture of the Virgin pretended to have been painted by St. Luke, brought from Constantinople in 1160. A passage leads to a colonnade of 635 arches (constructed 1676—1739), about 1 M. in length, extending along the height. Remarkably fine view from the summit, extending from the Apennines to the Adriatic. The finest points are beneath the portal of the church and from the new intrenchments.

Outside the *Porta S. Isaia*, at the W. extremity of the town is situated the **\*Certosa** (formerly a Carthusian monastery), erected in 1335 and consecrated in 1801 as a *Campo Santo*. The route to it is the principal road from the gate; after  $\frac{1}{3}$  M. a cross indicates the way to the cemetery, which is reached about  $\frac{3}{4}$  M. farther (custodian  $\frac{1}{2}$  fr.). This burial-ground is one of the most interesting in Italy. The church contains a few paintings by *Sirani* and others; in the cloisters a number of old tombstones; in the arcades modern monuments, most of them in marble. In the centre are the ordinary graves. Among the former many illustrious names may be read, amongst them the erudite *Gaspar Garatoni* (d. 1817), the talented *Clotilda Tambroni* (d. 1817) (p. 278). Noble families of the town also possess vaults here. Thus the monument of *Letizia Murat Pepoli* (d. 1859), with a statue of her father King Murat ("propugnatore dell' italiana indipendenza"), executed by Vinc. Vela in 1865. A rotunda here contains the busts of celebrated professors, *Mezzofanti*. *Galvani*. *Costa*, *Schiassi*, *Mattei* (teacher of Rossini) etc.

## 42. From Bologna to Ancona.

Railway in 5 hrs.; fares 22 fr. 45, 18 fr., 13 fr. 50 c. — Beautiful views of the sea between Rimini and Cattolica, then beyond Pesaro. A seat to the left should therefore be selected.

From the railway-station on the N. side of the city, outside the *Porta Galliera*, the line runs parallel with the high-road in the direction of the ancient *Via Æmilia*, and as far as Forlì traverses fertile plains in nearly a straight direction; in the distance to the r. the spurs of the Apennines. Stat. *Mirandola* and *Quaderna*. Stat. *Castel S. Pietro*, on the *Silaro*, with a castle erected by the Bolognese in the 13th cent.

**Imola** (*S. Marco*), on the *Santerno*, is an ancient town with 10,916 inhab. and seat of a bishop (since 422), the Roman *Fo-*

*rum Cornelii*, incorporated with the States of the Church in 1509, birthplace of St. Petrus Chrysologus, archbishop of Ravenna (d. 449); his tomb is in the cathedral of *S. Cassiano*, where the remains of the saint of that name also repose.

The line crosses the Santerno and soon reaches stat. *Castel Bolognese*, an ancient stronghold of the Bolognese, constructed in 1380. Branch-line hence to *Ravenna*. Then across the river *Senio*, ancient *Sinnus*, to

**Faenza** (*Corona; Posta*), a town with 17,486 inhab., on the *Lamone* (ancient *Anemo*), the *Faventia* of the Boii, celebrated for its pottery (whence the term "*faïence*") and containing considerable silk and weaving manufactories. Among the churches the cathedral of *S. Costanzo* deserves mention; it contains a \*Holy Family by *Innocenzo da Imola* and bas-reliefs by *Benedetto da Majano*. The \**Capuchin Monastery*, without the town, possesses an admirable picture by *Guido Reni*, a \**Madonna* and St. John. In *S. Maglorio* a \**Madonna*, attributed to *Giorgione*, more probably by *Girolamo da Treviso*; by the latter a fine fresco (1533), *Madonna* with saints, in the *Commenda* (in the Borgo), where there is also a *Collection of Pictures* by native masters, such as Bertucci etc.

The \**Palazzo Comunale* was in the 15th cent. the scene of the murder of Galeotto Manfredi by his jealous wife Francesca Bentivoglio; the grated window in the centre, where the deed was perpetrated, is still shown.

In 1782 the *Canale Zanelli* was constructed from Faenza to the *Po di Primaro* near *S. Alberto*, in order to connect the town with the Adriatic.

A good road leads from Faenza to *Ravenna* (diligence 3 times weekly), and another by Marradi and Borgo *S. Lorenzo* to *Florence* (corriere daily; diligence 3 times weekly in 12 hrs.; office, Corso 68).

The line intersects the plain in a straight direction, the *Lamone* is crossed, then the *Montone*, which falls into the Adriatic not far from *Ravenna*.

**Forlì** (*Posta*) the ancient *Forum Livii*, a well-built town with 17,723 inhab., seat of the cardinal-legate till 1848.

The \**Cathedral of S. Croce* contains a chapel of the *Madonna del Fuoco*; in the dome \*frescoes by *Carlo Cignani*: Assumption of the Virgin. A Ciborium from a design by Michael Angelo, a casket of relics of the 14th cent., and the sculptures of the principal door of the 15th cent. are worthy of notice.

*S. Girolamo* contains a \**Madonna with angels* by *Guido Reni*, in the 1st chapel to the r. frescoes by *Melozzo* and *Palmezzano*. — *S. Mercuriale* possesses a \**painting by Innocenzo da Imola*, sculptures of 1536, and several good pictures by *Marco Palmezzano*, an artist of this town. On a house adjoining the druggist *Morandi*, are remains of fine frescoes by *Melozzo da Forlì* (about 1470). The *Pinacoteca* (in the *Ginnasio Comunale*, *Piazza di S. Pellegrino*) contains good pictures by *Marco Palmezzano*, *Cignani*, *Fra Angelico*, *Lorenzo di Credi* etc. The \**Piazza* with the *Palazzo Comunale* and other edifices deserves a visit. The *Citadel*, constructed in 1361, now serves as a prison.

A road leads from *Forlì* on the l. bank of the *Ronco* to *Ravenna* (about 15 M.); another through the *Apennines* by *Rocca S. Casciano* and *S. Benedetto* to *Florence*, diligence 3 times weekly, *corriere* daily at noon.

The line to *Rimini* crosses the *Ronco* and passes stat. *Forlimpopoli*, the ancient *Forum Popilii*; to the r. on the hill, *Bertinoro* with its productive vineyards; then by *Polenta* and across the *Savio* (*Sapis*) to the town of

**Cesena** (\**Posta* or *Leone Bianco*), with 8000 inhab., charmingly situated. In the *Piazza* is the handsome \**Palazzo Pubblico* with a statue of *Pius VI.*, who was born at *Cesena* in 1717. In the interior a \**Madonna with saints*, by *Francesco Francia*. The *Capuchin Church* possesses a fine picture by *Guercino*. The \**Library*, founded in 1452 by *Domenico Malatesta Novello*, contains 4000 MSS.

On an eminence,  $\frac{1}{2}$  M. distant, stands the handsome church of \**S. Maria del Monte*, a work of *Bramante*, and a *Benedictine* monastery. Productive sulphur-mines in the vicinity, towards the S.

The line crosses the stream *Pisciatello*, the upper part of which, termed *Urgone*, is identical with the river *Rubicon* of the ancients, the boundary between *Italia* proper and the *Province of Gallia Cisalpina* and memorable for its passage by *Cæsar* at the commencement of the civil war between him and *Pompey*, B. C. 49. The most recent investigations tend to show that the *Rubicon* has entirely altered its ancient course. It appears originally to have fallen into the *Fiumicino*, farther S., whilst at the present day its upper portion (*Urgone*) unites with the *Pisciatello*. On the road between *Cesena* and *Savignano* stands a column

bearing a decree of the Roman senate, threatening to punish those who should without authority trespass beyond the Rubicon. Montesquieu regarded this as genuine, but it is unquestionably a mere modern fraud. The line then crosses the *Uso* and the *Marecchia*.

**Rimini** (\**Tre Re*, *Aquila d'Oro*, both in the Corso; *Trattoria Europa*, in the Piazza Cavour), the ancient *Ariminum*, a town of the Umbri and a Roman colony, belonged during the exarchate to the Pentapolis Maritima. It is situated on the estuary of the *Marecchia* and *Ausa*, possesses 16,850 inhab., fisheries and silk-manufactories, and has recently come into notice as a sea-bathing place (to the sea a pleasant walk of 20 min.).

N. of Rimini, the five-arched \**Bridge of Augustus*, one of the finest existing ancient works of this description, crosses the *Marecchia*, the ancient *Ariminus*. Here the *Via Æmilia* united with the *Via Flaminia*, which led to Rome.

The \**Porta Romana*, at the opposite extremity of the town, of travertine and adorned with sculptures, erected, as the inscription records, to commemorate the completion of the road by the Emp. Augustus, deserves particular attention. Near the *Cappuccini* are the supposed remains of an amphitheatre. From the stone *Basement* in the Piazza Giulio Cesare, Cæsar is said to have harangued the army after the passage of the Rubicon. The old harbour of Rimini at the mouth of the *Marecchia*, now filled with sand, is employed only by numerous fishing-boats. The following churches are interesting:

*S. Francesco* (*Duomo*, *Tempio dei Malatesta*), of the 14th cent., in the Ital. Gothic style, restored in 1420 in accordance with the designs of *Leo Battista Alberti*. The chapels contain several fine sculptures and frescoes.

*S. Giuliano*, with altar-piece by *Paolo Veronese* and an ancient picture by *Lattanzio della Marca*. — *S. Girolamo*, with \*picture of the saint by *Guercino*. — The *Palazzo del Comune* possesses an altar-piece by *Domenico del Ghirlandajo* and a *Pietà* by *Giovanni Bellini* (about 1470). The *Palazzo Diottoleri* also contains several fine pictures. The *Library* in the *Via Gambalunga*, which diverges from the Piazza Cavour to the E., founded in 1617 by the jurist Gambalunga, contains 23,100 vols. and MSS. The dilapidated *Castle of the Malatesta*, now the citadel, still bears

traces of the roses and elephants of the family escutcheon. From the history of the Malatestas Dante derived his "*Francesca da Rimini*", generally regarded as the most touching episode of the *Divina Commedia* and which Byron translated with such a masterly hand.

In the *Castello di S. Leo*, 18 M. to the W. of Rimini, the notorious *Cagliostro* (Giuseppe Balsamo) died in confinement in 1794. From S. Leo a bridle-path, much frequented by fishermen, leads to Florence by *Camaldoli* and *Vallombrosa*, traversing picturesque ravines.

A somewhat shorter excursion may be made to the ancient republic of **San Marino**, the smallest in the world, said to have been founded in an inaccessible wilderness by St. Marinus at the time of the persecutions of the Christians under Diocletian. This diminutive state braved all the storms of mediæval warfare and even the ambition of Napoleon. It retained its ancient constitution till 1847, when its senate was converted into a chamber of deputies. The precipitous rock in a bleak district, on which the town (1000 inhab.) is situated, is reached by one road only from Rimini. The village of *Borgo* at the base is the residence of the wealthier inhabitants. A cavern, through which a perpetual current of cold air passes, is an object of curiosity. The celebrated epigraphist and numismatist *Bartolommeo Borghesi*, born at Savignano in 1781, was from 1821 until his death on April 16th, 1860, a resident at S. Marino, where he arranged and described his admirable collections and received visits from foreign savants.

Beyond Rimini the line skirts the coast, passes *S. Martino* and *S. Lorenzo*, crosses the streams *Marano* and *Conca* (the Crustumium rapax of Lucan) and reaches stat. *La Cattolica*. Then across the *Tavollo* and the *Foglia* (ancient *Isaurus* or *Pisaurus*) to

**Pesaro** (*Leone d'Oro; Italia*), the ancient *Pisaurum*, once capital of the united "delegations" of Urbino and Pesaro, and formerly appertaining to the Pentapolis Maritima (10,740 inhab.). The palace of the dukes of Urbino, with a magnificent hall, is now the seat of the authorities. In front of it are marble statues of *Rossini* and *Perticari*.

The *Foglia* is crossed by a bridge of Roman origin. — Among the churches may be mentioned: *S. Francesco*, with a \*Coronation of the Virgin by *Giovanni Bellini*; *S. Cassiano*, with a St. Barbara by *Simone da Pesaro*; *S. Giovanni de' Riformati*, with a badly restored altar-piece by *Guercino*; *S. Agostino*, with ancient portal.

The *Biblioteca Olivieri* contains 13,000 vols. and 600 MSS. Adjacent to it is a small *Museum of Antiquities*. The *Ospizio degli Incurabili* possesses what remains of its once celebrated collection of Urbino Majolica; in the *Palazzo Astico* are the *Marmora Pisaurensia*, described by Giordani in 1738. The treasures of art of which Pesaro formerly boasted have long since been transferred to Rome

and Paris. Pesaro was the birthplace of Pope Clement XI. (Albani) in 1649, and of the celebrated composer *Rossini* in 1789.

Near Pesaro is *Monte S. Bartolo*, where the Roman tragic dramatist L. Attius is said to be interred; beyond it *L'Imperiale*, once a favourite villa of the dukes, abandoned since the 18th cent. The handsome staircases, terraces and corridors testify to its ancient splendour. In the vicinity is the church of the *Girolamitani*, with a damaged picture of S. Jerome by *Giovanni Santi*. One of the finest prospects in the environs is obtained from an eminence behind the monastery.

On the r., on the road to Rimini, is situated the *Villa Vittoria*, once the residence of Queen Caroline of England when Princess of Wales. The garden contains the monuments erected by her to the memory of her daughter Charlotte and her brother the Duke of Brunswick, who fell at Waterloo.

An excursion to *Urbino* may most easily be accomplished from Pesaro. Diligence daily at 7 a. m. from Urbino to Pesaro in 5—6 hrs., returning on the arrival of the afternoon trains (fare 2—3 fr.). The road leads through the valley of the *Foglia*, which falls into the sea at Pesaro, to *Montecchio*, and then gradually ascends by the brook which falls into the *Foglia*.

*Urbino* (*Italia*, tolerable), the ancient *Urbinum Metaurense*, deriving its name from the neighbouring Metaurus, lies on an abrupt cliff, surrounded by barren mountains. The town (8000 inh.) boasts of a university with as many professors as students. Its monuments and historical associations are interesting.

In the 13th cent. the town came into the possession of the *Montefeltro* family, and under *Federigo Montefeltro* and his son *Guidobaldo* in the 15th cent. attained to such prosperity as entirely to eclipse the neighbouring courts of the Malatestas at Rimini and the Sforzas at Pesaro. *Federigo Montefeltro*, who distinguished himself as a condottiere in the feuds of the 15th cent., in 1474 married his daughter to *Giovanni della Rovere*, a nephew of Sixtus IV., and was in consequence created duke of Urbino. In this capacity he acquired a well-merited reputation as a patron of science and art, and Urbino was styled the "Italian Athens". His example was followed by his son *Guidobaldo I.*, zealously seconded by his duchess, the beautiful and accomplished *Elisabetta Gonzaga*. *Guidobaldo* was in 1497 expelled by *Caesar Borgia*, but after the death of Alexander VI. returned in triumph to Urbino, where he was visited during three festive days by his relative *Julius II.*, who now became pope (1503—13), and was on his route to Bologna. On this occasion the latter became acquainted with the youthful *Raphael Santi*, who, born March 28th, 1483, at Urbino, at first studied under the guidance of his father, the master *Giovanni Santi*, subsequently under the celebrated *Pietro Vanucci* (*Perugino*) at Perugia, and in 1504 went to Florence to perfect himself by the study of the admirable works of *Leonardo da Vinci* and *Michael Angelo Buonarrotti*. On the death of Duke *Guidobaldo* in 1508, *Julius II.* summoned *Raphael* to Rome to decorate the Stanza della Segnatura with frescoes. Under *Julius* and his successor

Leo X. Raphael acquired the reputation of the greatest painter of the day, and died April 6th, 1520. For the development of his genius, however, he was in a great measure indebted to the munificent patronage of the court of Urbino. Here Count *Balthasar Castiglione* wrote his "*Cortegiano*", the ideal of a courtier; here, also, the erudite *Polydorus Vergilius* resided, and the artist *Federigo Baroccio*, who distinguished himself at Rome as a successful imitator of Raphael, was a native of Urbino (b. 1528), where he died in 1612. In 1626 the duchy was incorporated with the States of the Church, when Urban VIII. persuaded the last and childless duke *Francesco Maria II.* to abdicate.

The town still contains much that recalls its pristine splendour. The \**Ducal Palace*, erected by *Federigo Montefeltro*, was at that period regarded as the finest structure of the description in Italy, and is still an unrivalled specimen of the early Renaissance, remarkable for its symmetrical proportions and the rich decoration of its halls, windows, buttresses, chimney-pieces (by *Francesco di Giorgio* and *Ambrogio Baroccio*, ancestor of the painter of that name) etc. On the stair the statue of Duke Frederick. The library of the palace and other collections were transferred to Rome. The corridors contain a considerable collection of well-arranged inscriptions from Rome and the Umbrian municipia, established by the epigraphist *Fabretti*.

The \**Cathedral* possesses good pictures by *Baroccio*, of St. Sebastian and the Eucharist, by *Timoteo della Vite*, of St. Martin and Thomas à Becket, and a portrait of the duke.

*S. Francesco* contains pictures, of *Giovanni Santi*, a Madonna with St. John the Baptist, St. Sebastian, St. Jerome and St. Francis, with three kneeling figures of the donors, members of the Buffi family (not of the family of Raphael, as was formerly believed); St. Rochus and Tobias by *Timoteo della Vite*; also monuments of the princes of Urbino.

*S. Francesco di Paola*, with two pictures of *Titian*, the Resurrection and Eucharist. — *S. Giuseppe*, with a \**Madonna*, by *Timoteo della Vite*, and (in the oratorio) a copy of Raphael's *Sposalizio*, by *Andrea Urbani*. — The *Oratorio of the Confraternità di S. Giovanni* is covered with paintings by *Lorenzo da S. Severino* and his brother, of the school of Giotto, History of the Virgin and John the Baptist. — The college near *S. Agata* contains an interesting picture by *Justus van Ghent*, a pupil of Van Eyck, of 1774. — In the church of \**S. Bernardino*,  $\frac{3}{4}$  M. from the town, are the tombs of the dukes *Federigo* and *Guidobaldo*; in the sacristy 13 painted panels, by *Antonio di Ferreri* (1435), and the dead Christ, by *Giovanni Santi*.

*Raphael's House* is indicated by an inscription. On one of the walls is a Madonna with sleeping Child, long regarded as an early production of Raphael, but ascertained to have been executed by his father *Giovanni Santi*. It is contemplated to erect in his native town a monument worthy of the great master, for which purpose a committee has for some years existed.

In the *Theatre*, formerly celebrated for its decorations by *Girolamo Genga*, the first Italian comedy was performed. This was the *Calandra* of Cardinal *Bibbiena* (or rather *Bernardo Dovizio* of Bibbiena in the Casentino, b. 1470, d. at Rome 1520), the friend of Pope Leo X. and patron of Raphael.

From the height of the *Fortezza* an interesting \*survey of the sterile chain of the Apennines may be made.

From Urbino to *Fossombrone* diligence daily in 3 hrs.

From Pesaro to Ancona the line skirts the coast, occasionally approaching within a few paces of the sea, of which a pleasant view is afforded.

**Fano** (\**Il Moro Tre Re*), the *Fanum Fortunae* of antiquity, a cheerful little town, surrounded by ancient walls and deep fosse, is as a watering-place more unpretending than Rimini.

The principal curiosity is the \**Triumphal Arch of Augustus*, embellished with columns by Constantine. The harbour, once celebrated, is now insignificant.

Churches: \**Cathedral of S. Fortunato*; in front of it are four recumbent lions which formerly supported the pillars of the portico. In the interior the chapel of S. Girolamo (2nd to the l.) contains a monument of the Rainalducci family; nearly opposite (4th to the r.) is a chapel adorned with 16 frescoes by *Domenichino*, once excellent, now disfigured by restorations. In the chapel of the sacristy, a Madonna with two saints, by *Lodovico Caracci* — *S. Maria Nuova* possesses two fine paintings by *Pietro Perugino*. — *S. Paterniano*, with the Espousals of the Virgin by *Guercino*. — *S. Pietro*, with frescoes by *Viviani*; in the chapel of the Gabrielli the Annunciation by *Guido Reni*.

The *Collegio Folli* contains David with the head of Goliath, by *Domenichino*, and copies of his frescoes in the cathedral.

The *Theatre*, decorated by *Bibiena*, once one of the most celebrated in Italy, has recently been re-erected. Pope Clement VIII. (Aldobrandini) was born at Fano in 1536. The first printing-press with Arabic types was established here in 1514 at the expense of Pope Julius II.

A good road leads from Fano by *Fossombrone* to *Urbino*; another over the *Furlo Pass* to *Fossato*, on the line from Ancona to Rome.

Beyond Fano the train crosses the broad and impetuous *Metauro*, the ancient *Metaurus*, celebrated for the defeat of Hasdrubal, B. C. 207; then the *Cessano*, near stat. *Marotto*, and reaches

**Sinigaglia** (*Locanda della Formica*), the Roman *Sena Gallica*, a fishing and industrial town with 10,500 inhab. The ancient town, belonging to the Galli Senones, was destroyed by Pompey in the civil war between Marius and Sulla. During the middle ages it was frequently devastated by fire and sword, so that the present aspect of the town is comparatively modern. Here, on











Dec. 21st, 1502, Cæsar Borgia, to the terror alike of friends and foes, caused several of the princes with whom he was allied to be executed. The town is cheerful and animated, and is well known for its important *Fair*, held between July 20th and Aug. 8th, established 600 years ago, and once the most frequented in Italy. Sinigaglia was an episcopal diocese as early as the 4th cent. Pope *Pius IX.* (Giovanni Maria, Count Mastai-Feretti) was born here in 1792, and the celebrated singer *Angelica Catalani* in 1784 (d. at Paris, 1849). No works of art here worthy of note.

Stat. *Case Bruciate*; fine view towards the S. of the promontory of Ancona, rising above the sea. A short distance farther, the train crosses the *Esino*. At stat. *Falconara* the line unites with the Ancona and Rome Railway.

**Ancona** (*La Pace*, near the harbour; \**Vittoria*, Str. Calamo, R. 2 fr.; \**Caf  del Commercio*, by the theatre; *Caf  Dorico*, opp. the exchange; *Birraria Svizzera*, Piazza Cavour. — *Lloyd's Office*, Contrada del Porto 30, opposite S. Maria della Piazza. *Post Office*, Via Calamo. *Fiacre* incl. luggage, to or from the station 1 fr. — *Porter* 60 c.), the *Ancon* of the Greeks, i. e. "elbow", from the form of the promontory, whence to the present day an elbow forms part of the armorial bearings of the town, is beautifully situated between the promontories of *Monte Ciriaco* and *Monte Conero*, or *M. Guasco*, and possesses an excellent harbour. Population 31,857 inhab., among whom are 6000 Jews.

Ancona is supposed to have been founded by Doric Greeks from Syracuse, whence termed *Dorica Ancon* by Juvenal (Sat. IV. 40). Subsequently a Roman colony, it was furnished by Trajan with an enlarged mole. In the middle ages it repeatedly recovered from the ravages of the Goths and others, and in 1532 came into the possession of Pope Clement VII. through the instrumentality of Gonzaga. Ancona is also frequently mentioned as a fortress in the annals of modern warfare. Thus in 1796 it was surrendered to the French, in 1799 to the Austrians, in 1805 to the French again; in 1815 it was ceded to the pope, to whom it belonged till 1860. In 1832–38 the citadel was garrisoned by the French (under the Perier ministry), in order to keep in check the Austrians, who were in possession of Bologna and the surrounding provinces. In 1849 the town was the scene of many excesses, and on June 18th was re-captured by the Austrians; on Sept. 20th, 1860, after the battle of Castelfidardo, it was finally occupied by the Italians.

On the old mole the marble \**Triumphal Arch*, erected A. D. 112 by the Roman senate in honour of Trajan on the completion of

the new wharf, as the inscription records, is still standing. It is one of the finest existing ancient works of this description. Traces of the bronze decorations with which it was once embellished are still distinguished.

The new wharf, constructed by Pope Clement XII., also boasts of a triumphal arch, from designs by *Vanvitelli*, but far inferior to that above mentioned. The harbour is defended by several forts.

The *\*Cathedral of S. Ciriaco*, dedicated to the first bishop of Ancona, stands on a lofty site, once occupied by the temple of Venus mentioned by Catullus (36, 13) and Juvenal (IV, 40), and contains the magnificent columns which once appertained to the ancient temple. The structure was begun in the 10th cent., the façade is of the 13th. The foremost columns of the beautiful Gothic portico rest on red lions. The octagonal dome is reputed the oldest in Italy. The crypt of the r. transept contains the *\*Sarcophagus of Titus Gorgonius*, Prætor of Ancona, and other Christian antiquities; in the other transept are the tombs of St. Cyriacus, Marcellinus and Liberius. Within a house in the vicinity are scanty remains of a Roman amphitheatre. The churches of *S. Francesco* and *S. Agostino* also possess Gothic porticos. The Romanesque portico of *S. Maria della Piazza* is a still finer structure. The *Loggia de' Mercanti* (Exchange), designed by Tibaldi, has a Moorish aspect. The *Palazzo del Governo* contains a small picture-gallery. In the *Piazza di S. Domenico* stands a marble statue of Pope Clement XII. (Corsini, 1730—40), the especial benefactor of the town. Ancona is celebrated for the beauty of its women.

The steamers of the *Austrian Lloyd*, on their way to Corfu, Patras, Syra, Athens, Smyrna and the Levant, stop at Ancona every Thursday; to Trieste, which is reached in 20 hrs., every Friday.

From Ancona to Rome railway via Foligno in 13 hrs., see *Baedeker's Central Italy*.

From Ancona by railway to Pescara, Foggia, Bari, Brindisi and Lecce, 368 M., see *Baedeker's Central Italy and Southern Italy*.

Excursions from Ancona. The Province of Ancona, the ancient *Picenum*, is a remarkably fertile district, replete with beautiful scenery. The Apennines send forth a series of parallel spurs towards the sea, forming a number of short, but picturesque valleys. The towns and villages are invariably situated conspicuously on the heights. To the W. the view is bounded by the

*Central Apennines*, which here attain their greatest elevation in several continuous ranges, from the *Montagna della Sibilla* to the *Gran Sasso d'Italia*, and are covered with snow till July. Towards the E. glitters the broad Adriatic, on which numerous picturesque sails are visible in clear weather.

The following excursions are within easy reach of Ancona.

The **Monte Conero**, on the spurs of which Ancona is situated, projects into the sea, forming a bold and picturesque feature of the coast. It is crowned by a Camaldulensian monastery, whence an extensive \*prospect may be enjoyed. The summit may be attained by the pedestrian (by *Pietra la Croce*, following the heights above the sea) in 3 hrs.; or a carriage may be taken to *Camerano* whence the top is reached in 1½ hr.

**Osimo** (first station on the line to Brindisi; omnibus to the town, 3 M. distant, 60 c.), the ancient *Auximum*, constituted a Roman colony B. C. 144, and mentioned by Cæsar, is now a small country-town, containing some interesting relics of its former importance. It lies on a hill, in a naturally strong position. The greater part of the \**Town Wall*, dating from the 2nd cent., B. C., is still standing. A walk round it is recommended for the sake of the beautiful view it affords. The *Palazzo Pubblico* in the spacious *Piazza* contains inscriptions and statues of celebrated natives of the place, dating from the imperial period, barbarously mutilated on the occasion of the capture of the town in the 16th cent. One of the inscriptions mentions Pompey, who was settled for a time in Picenum.

From Osimo the traveller should either return to the station and proceed thence by fiacre (1 fr.) to *Loreto*, or take a carriage direct from the town thither (5 fr.). The road passes *Castelfidardo*, where on Sept. 18th, 1860, the papal troops under Lamoricière were totally defeated by the Italians under Cialdini. Lamoricière fled with a few attendants to Ancona, where he was soon compelled to capitulate.

**Loreto** (*Albergo Gemelli; Campana; Posta*), celebrated for its magnificent church, the object of so many pious pilgrimages, is visited by about half a million pilgrims annually.

According to the legend, the house of the Virgin at Nazareth was an object of the highest veneration since 336, when the aged Empress Helena, mother of Constantine, made a pilgrimage thither, and caused a basilica to be erected over it. Owing to the incursions of the Saracens the basilica

fell to decay, and after the loss of Ptolemais the *Casa Santa* was miraculously transplanted by the hands of angels to the coast of Dalmatia (the precise spot being between Fiume and Tersato), in 1291, where it remained undisturbed during three years. For some unknown reason, however, it was again removed by angels during the night, and deposited near Recanati, on the ground of a certain widow *Laureta* (whence the name *Loreto*). A church was erected over it and a number of houses soon sprang up for the accommodation of the devout believers who flocked to the spot. In 1586 Pope Sixtus V. accorded to Loreto the privileges of a town.

Loreto lies conspicuously on a hill. A walk round the town affords an extensive \*view of the sea, the Apennines and the Province of Ancona. The town itself consists of a single long street, full of booths with rosaries, medals and pictures, which are eagerly purchased by the pilgrims. Beggars are numerous.

The \**Church della Casa Santa*, embellished under Sixtus V. with a magnificent façade, possesses a life-size statue of the Madonna and Child over the principal door, by *Girolamo Lombardo*, his sons and his pupils; also three superb bronze-doors, executed under Pope Paul V., 1605–21, and worthy of comparison with those of Pisa and Florence. The campanile, designed by *Vanvitelli*, is a very lofty structure in a richly decorated style, surmounted by an octagonal pyramid. The principal bell, presented by Pope Leo X. in 1516, weighs 11 tons. The nave is adorned with figures of the prophets, in chiaroscuro, by *Luca Signorelli*. The \**Casa Santa* itself is a small brick hovel of the rudest kind. In a niche above the fire-place is a small image of the Virgin and Child in cedar, painted black, attributed to St. Luke. It is richly adorned with jewels, the lustre of which is enhanced by silver lamps always kept burning.

Above the *Casa Santa* rises a \**Marble Structure*, designed by *Bramante* and executed by a number of the most celebrated masters (*Sansovino, Girolamo Lombardo, Bandinelli etc.*). It was commenced under Leo X. and completed under Paul III. The four sides are adorned with beautiful sculptures.

W Side. \*Annunciation, by *Sansovino*, termed by Vasari “una opera divina”; smaller representations by *Sangallo, Gir. Lombardo* and *Gugl. della Porta*.

S. Side. \*Nativity, by *Sansovino*; David and Goliath, Sibyls, Adoration of the Magi, by other masters.

E. Side. \*Arrival of the *Casa* at Loreto, by *Niccolò Tribolo*.

N. Side. \*Nativity of the Virgin, commenced by *Sansovino*, continued by *Baccio Bandinelli* and *Rafaële da Montelupo*. Basreliefs: \*Nuptials of the Virgin, by the same masters.



This sumptuous and unparalleled structure with its embellishments cost an enormous sum, although a number of the masters piously declined remuneration.

The *\*Baptistery*, cast in bronze by *Tiburzio Vercelli* and *Giambattista Vitale*, is adorned with basrelief and figures of Faith, Hope, Charity and Fortitude. In the chapel *\*mosaics* representing St. Francis, by *Domenichino*, and the Archangel Michael, by *Guido Reni*; also a number of valuable pictures, frescoes and sculptures. The *\*Treasury-chapel*, with fine ceiling-paintings by *Roncalli*, still contains a number of interesting gifts dedicated to the Virgin, and other valuables, notwithstanding the despoliation at the time of the Peace of Tolentino (1797). Fee  $\frac{1}{2}$ —1 fr.

The *Jesuits' College* and the *\*Palazzo Apostolico*, commenced in 1510 from Bramante's designs, rise on the r. and the l. of the church. The latter is an episcopal residence. Valuable pictures in the *Hall of the Princes*: *\*Titian*, Christ and the woman taken in adultery; *Vouet*, Last Supper; *Schidone*, St. Clara; *Guer-cino*, Descent from the Cross; *\*Ann. Caracci*, Nativity of Mary.

Among the numerous illustrious pilgrims who have visited the spot Tasso may be mentioned. He alludes to this in the beautiful Canzone:

*"Ecco fra le tempeste, e i fieri venti  
Di questo grande e spazioso mare,  
O santa Stella, il tuo splendor m'ha scorto,  
Ch' illustra e scalda pur l'umane menti."*

From Loreto  $4\frac{1}{2}$  M. (one-horse carr. 3 fr.) to

**Recanati**, a fortified and important place in the middle ages. Municipal privileges were accorded to it by Emp. Frederick II. in 1229, the charter of which is shown at the *Palazzo Comunale*. The town is loftily situated and commands a number of charming views. The Cathedral of *S. Flaviano*, with Gothic porch, contains the monument of Gregory XII., of 1417. Several of the palaces merit notice, especially that of the *Leopardi*. The library and collections of the scholar and poet *Giacomo Leopardi* are shown here.

From Recanati the traveller may either return by Loreto to the railway, or prolong his excursion to **Macerata**, a place of some importance (diligence thence to the station). The road

thither passes the ruins of *Helvia Ricina*, after the destruction of which Recanati and Macerata sprang up. Remains of an amphitheatre, of a bridge etc. are observed close to the river *Potenza*.

### 43. From Bologna to Ravenna.

Railway to *Castel Bolognese* see R. 42; from Castel Bolognese Branch-line to Ravenna in  $1\frac{3}{4}$  hr., fares 4 fr. 55, 3 fr. 65, 2 fr. 75 c.; only two trains daily, considerable delay at Castel Bolognese; stations *Solarolo*, *Lugo*, *Bagnacavallo* (birthplace of the painter usually known by that name, whose family-name was Ramenghi, 1484—1542), *Russi* and *Godò*. District flat and well cultivated.

**Ravenna** (\**Spada d'Oro*, Strada del Monte, R. 2, D. 3, A.  $\frac{1}{2}$  fr.; *S. Marco*, in the same street: *Café Babucci*, Piazza Vittorio Emanuele), a town of ancient origin, capital of a province till 1860, popul. 19,118, is situated in the plain between the rivers Lamone and Ronco (Rom. *Bedesis*), in a somewhat unhealthy locality. It was originally a seaport, but is now 3 M. distant from the sea. Ravenna is a place of great historical importance and abounds in Christian antiquities. Numerous beggars.

The town was founded by the Pelasgi, but at an early period came into the possession of the Umbrians. Augustus constructed the *Portus Classis* and a canal, connected with the Po, round the S. side of the town, and appointed Ravenna the headquarters of the Adriatic fleet. The commerce of the place now became more considerable, and a new quarter between the town and the harbour (*Cæsarea*, a name which is perpetuated by the ruined church of *S. Lorenzo in Cesarea*) was erected. The harbour, however, having been gradually filled up by the deposits of the Po, *Classis* and *Cæsarea* fell to decay, whilst Ravenna continued to be the capital of the province *Flaminia*. As early as A. D. 44 it became an episcopal see, *St. Apollinaris*, a disciple of St. Peter being the first bishop. The Emp. Honorius transferred his residence hither from Rome in 402 on account of the great strength of the place, and in 438 Ravenna became the seat of an archiepiscopal see. After the fall of the Western Empire the town was taken by the Herulian Odoacer, king of Italy, then in 493 by Theodoric the Great, king of the Ostrogoths, after which it once more attained much of its former splendour and was the residence of the Gothic kings till 552. It then became the seat of the exarch or governor of the Eastern Roman, or Greek Emperors, and continued under their sway until 752, when the Lombard Aistulph banished Eutychius the last exarch and took possession of the town. Shortly afterwards, however, Ravenna was retaken by Pepin, king of the Franks, and handed over to the pope, under whose rule it remained, excepting when his authority was disputed on several occasions by the Guelphs and Ghibellines. In 1275 the Polenta family, of whom honourable mention is made by Dante, obtained the supreme power. In 1318 Ravenna began to be governed by its own dukes; in 1440 it came



# RAVENNA

1 Arcivescovado Belle Arti B3

## Chiese

- |                                       |     |
|---------------------------------------|-----|
| 2 di S. Apollonia                     | D6  |
| 3 di S. Apollinare nuovo              | E13 |
| 4 Basilica di S. Giovanni Evangelista | F1  |
| 5 - - di S. Vitale                    | F3  |
| 6 Battistero                          | C3  |
| 7 di Classe Bibliotecari              | D6  |
| 8 di S. Croce                         | C2  |
| 9 di S. Domenico                      | C4  |
| 10 Duomo                              | C3  |
| 11 di S. Eufemia                      | B3  |
| 12 di S. Francesco                    | D5  |
| 13 di S. Giovanni                     | D3  |
| 14 dei SS. Gino Paolo                 | B34 |
| 15 S. Giovanni                        | C3  |
| 16 di S. Michele                      | D3  |
| 17 di S. M. Maggiore                  | C3  |
| 18 di S. M. in Porto                  | F6  |
| 19 di S. M. dei Sudrugi               | D4  |
| 20 S. Michele in Affricano            | D1  |
| 21 di S. Nicola                       | D6  |
| 22 Oratorio di S. M. in Gervasio      | F4  |
| 23 dell'Assunta Santo                 | E34 |
| 24 di S. Vittore                      | D2  |
| 25 Convento di S. Chiara              | F5  |
| 26 Monastero di Santa Prassida        | C2  |
| 27 Monte di pietà                     | D4  |
| 28 Ospedale Civile                    | EF4 |

## Palazzo

- |                               |    |
|-------------------------------|----|
| 29 Arcivescovato              | C3 |
| 30 del Comune                 | D4 |
| 31 Giardini                   | C3 |
| 32 Conservatorio              | D4 |
| 33 Loratelli                  | D6 |
| 34 - - Del Corvo              | D6 |
| 35 Rusconi e Ferdinando       | D5 |
| 36 - - San Giulio             | C3 |
| 37 - - delle Teste            | C4 |
| 38 Sperti                     | D3 |
| 39 di Teodorico               | E3 |
| 40 Seminario Arcivescovato    | C3 |
| 41 Sepolcro di Dante          | D3 |
| 42 - - Bianca Farnese         | C3 |
| 43 Teatro Comunale Albighieri | D4 |
| 44 Torre del pubblico         | D3 |

## Albergo

- |                 |    |
|-----------------|----|
| a. Spazio d'oro | D4 |
| b. S. Marco     | E1 |







into the possession of the Venetians, under whom its prosperity materially increased; in 1509 it was conquered by Pope Julius II., and appertained to the States of the Church till the treaty of Tolentino in 1797. It was, however, restored in 1815, but again severed from the papal dominions in 1860.

Those interested in the history of art are strongly recommended to visit Ravenna, as no other town in Italy contains such a number of monuments, most of them in good preservation, of the architecture, sculpture and painting (mosaics) of the early part of the middle ages.

The circumference of the town is considerable (3 M.), but nearly one half of the area is occupied by gardens. It possesses six gates: W. the *Porta Adriana*, erected 1585, on the site of the ancient *Porta Aurea*, E. the *P. Alberoni*, S. the *P. S. Manante*, N. the *P. Nuova*, *P. Sisi* of 1568, and the *P. Serrata*, closed by the Venetians, but re-opened by Julius II. and named *P. Giulia*.

The present harbour of Ravenna is used for the coast-traffic only. After the Porto Candiano had become choked up, the *Canale Naviglio* was constructed in 1737, in order to connect Ravenna with the sea, and is especially important for the communication with Chioggia and Venice. The harbour is 6 M. distant from the town. Near it is the hut in which Garibaldi sought refuge in 1849 from his Austrian pursuers on his flight from Rome. His wife died during the flight and was interred here. (Steamboat to Trieste every Frid. in 10—12 hrs.).

The following are the principal squares:

The *\*Piazza Maggiore*, which is said to correspond with the ancient Forum Senatorium, is adorned with two lofty granite columns erected by the Venetians in 1483, surmounted with statues of SS. Apollinaris and Vitalis, with bas-relief by *Pietro Lombardo*; also a statue of Pope Clement XII. (1738) and a colonnade of 8 columns of granite, said to appertain to a basilica erected or restored by Theodoric. Beyond this Piazza is the

*Piazzetta dell' Aquila*, with a granite column crowned by an eagle, erected 1609 to Cardinal Gaetani.

The *Piazza del Duomo* is adorned with a column to the Virgin, of 1659.

The Churches of Ravenna are numerous and interesting.

The *\*Cathedral* of S. Orso, or *Basilica Orsiana*, founded by St. Ursus in the 4th cent., was unfortunately entirely altered in the 18th cent. by the Archb. Guiccioli (his monument by Sarti

is in the l. aisle). The chapel of the Holy Sacrament in the l. transept contains the \*Falling of the Manna and Abraham and Melchisedech (?), by *Guido Reni*. The frescoes on the ceiling, Christ in his glory, are by the pupils of G. Reni, that in the lunette r. of the entrance to the sacristy, representing \*Elijah, is by that master himself. The high altar contains a marble sarcophagus with the remains of 9 bishops, of a very early date. The silver crucifix is adorned with figures executed in the 6th cent. The chapel of the Madonna del Sudore in the r. transept contains the marble sarcophagi of SS. Barbatian and Reginald. At the back of the choir are several marble slabs with figures of animals, dating from the 6th cent., fragments of an ancient pulpit ("ambo"). The Sacristy contains the *Easter-Calendar* from 532 to 626 and the \**Ivory Chair* of St. Maximian, with bas-reliefs of the 5th and 6th cent. representing the history of Joseph.

The \***Baptistery** (*S. Giovanni in Fonte*) adjoining the cathedral (entrance through the house of the curé), probably also founded by St. Ursus (d. 396) and dedicated to John the Baptist, is an octagonal structure, with series of arcades in the interior resting one above the other. The cupola is decorated with \*mosaics of the 5th cent., representing the Baptism of Christ, and the 12 Apostles. The large font is of white marble. Two adjoining chapels contain old marble sculptures of the 6th cent., among them an urn from the temple of Jupiter at Cæsarea (?). An ancient cross of metal on the roof dates from 688.

**S. Agata**, of the 5th cent., contains handsome marble columns between the nave and aisles.

\***S. Appollinare Nuovo**, a basilica erected about 500 by Theodoric as an Arian cathedral, was subsequently converted by the Archbishop S. Agnello into a Rom. Cath. place of worship. The interior contains 24 marble columns brought from Constantinople; the walls of the nave are adorned with interesting \*mosaics of 570: l. the town of Classis with the sea and ships, in the foreground 22 virgins with the Magi, worshipping the Infant Saviour and his mother; r. the city of Ravenna with the church of S. Vitalis and the palace of Theodoric. and 24 saints with wreaths receiving the blessing of Christ; above are apostles and saints; still higher. scenes from scriptural history. In the last



chapel on the l. a portrait of Justinian in mosaic and an ancient episcopal chair.

**S. Domenico**, originally a basilica, founded by the exarchs and subsequently restored, is adorned with works of *Niccolò Rondinello* of Ravenna, pupil of *Giovanni Bellini*.

**S. Francesco** is said to have been founded by St. Petrus Chrysologus about the year 450, on the site of a temple of Neptune, but is now entirely modernized. The aisles are separated from the nave by 22 columns of coloured marble; unsightly modern ceiling. At the entrance are several ancient tombstones; r. that of Ostasio da Polenta of 1396; l. that of Enrico Alfieri, who died 1405 as general of the Franciscans, a member of the same family as the poet of that name. R. the sarcophagus of the archbishop St. Liberius, of the 5th cent. The Cappella del Crocefisso, the 2nd on the r., contains two \*columns of Greek marble with capitals by *Pietro Lombardi*.

**S. Giovanni Battista**, with an ancient round tower, erected by Galla Placidia in 438 for her confessor St. Barbatian, was almost entirely remodelled 1683. The columns of the interior belong to the original structure.

**S. Giovanni Evangelista**, or *S. Giovanni della Sagra*, near the railway-station, erected in 444 by the Empress Galla Placidia in consequence of a vow made during a voyage from Constantinople, has also lost much of its interest, as well as its ancient mosaics, by alterations. Above the \*Portal are reliefs in allusion to the foundation of the church. In front of the church is a court, which, as recent excavations show, once formed the atrium of the edifice. The interior, with clumsy circular vaulting, consists of nave and aisles borne by 24 antique columns. In the closed chapel l. of the choir are some remnants of old \*mosaics, representing the storm at sea and Galla Placidia.

**S. Maria in Cosmedin** (in the vicinity) was the baptistery of the neighbouring Arian Cathedral of S. Spirito. It was adorned with \*mosaics in the 6th cent. when it became a Rom. Cath. church. In the cupola the Baptism of Christ, surrounded by the 12 Apostles. The walls are covered with half obliterated frescoes of the last cent. The present pavement is about 7 ft. above the original level. (Key kept by the sacristan of S. Spirito). Adof jacent is the church

**S. Spirito**, or *S. Teodoro*, erected by Theodoric for the Arian bishops, a basilica containing 12 columns of coloured marble. In the first chapel on the l. is a pulpit of the 6th cent. with ancient sculptures.

**S. Maria in Porto**, by the Porta Nuova, erected 1553 from the remnants of the Basilica *S. Lorenzo* in Cesarea, contains in the l. transept a very ancient marble figure of the Virgin in the Byzantine style, transferred hither from the church of *S. Maria in Porto Fuori*. In the 3rd chapel on the l. the martyrdom of *St. Mark*; opp. to it, in the 3rd chapel on the r., *St. James by Della Porta*; the paintings of the 4th chapels on the r. and l. are by *Franc. Longhi*. In the choir an old porphyry vase of admirable workmanship.

**S. Michele in Affricisco**, erected in the 6th cent., is now destroyed and converted into a fish-market and wood-magazine. The mosaics of the tribune and the old tower are still preserved.

**S. Niccolò**, built by Archb. Sergius in 768, contains numerous paintings by the Augustine monk *Padre Cesare Pronti* and by *Francesco da Cotignola*.

**S. Romualdo**, or *Classe*, formerly appertaining to the Camaldulensian Order, contains some rare and beautiful specimens of marble, a ciborium of lapis lazuli etc. In the refectory the Marriage of Cana, a fresco by *Luca* and *Francesco Longhi*. Fine carved work on the door (key kept by the porter of the Collegio, p. 307).

**\*S. Vitale**, an octagonal structure fitted up with all the adjuncts of ecclesiastical magnificence, is one of the earlist Christian churches in existence. It was founded under Justinian by Archb. Ecclesius, on the spot where *St. Vitalis* suffered martyrdom, and was consecrated by *St. Maximian* in 547. It was erected in imitation of *St. Sophia* at Constantinople and served in its turn as a model to Charlemagne for the construction of the cathedral at *Aix-la-Chapelle*. Between the 8 pillars of the interior are semicircular niches with pairs of columns and arches, in two series, one above the other, over which rises the dome, constructed of earthen vessels. Each of the windows in the dome is divided by a mullion into two round-arched halves. The pavement has been raised more than 3 ft., and the street is 6 ft. above the former level.

Opp. the former principal entrance (now built up) is the choir, containing admirable \**Mosaics*: Christ enthroned on the globe, angels at the sides, then St. Vitalis and Ecclesius with the church itself. Below, l. Emp. Justinian with St. Maximian, r. the Empress Theodora accompanied by the ladies of her court, both presenting offerings. On the triumphal arch are represented Jerusalem and Bethlehem. Above, at the sides, the 4 Evangelists sitting, Isaiah and Jeremiah standing, Moses loosing his sandals and receiving the Law. Christ the Good Shepherd. Farther r. an altar with bread and wine; at the sides the blood-sacrifice of Abel and the bloodless offering of Melchisedech. L. a table at which the three angels are entertained by Abraham, Sarah at the door laughing. In the archway busts of Christ, the Apostles and SS. Gervasius and Protasius. R. by the high-altar an admirable \**Greek Relief* from a temple of Neptune, genii before the throne of Neptune with his shell and trident; opp. to it a modern copy. In the sacristy a \**Roman Relief*, the Apotheosis of the emperor; the goddess Roma is recognised sitting on the l., on the star above the forehead Julius Cæsar, then Augustus and Claudius. Opp. are fragments of an early Christian sarcophagus, with Daniel in the lions' den and the Raising of Lazarus.

At the back of the church is the monument of the exarch Isaac (d. 641), with Greek inscription, erected by his wife Susanna. Adjacent to it are several other ancient inscriptions.

The custodian of S. Vitale also keeps the key of

\***S. Nazario e Celso**, the *Mausoleum of Galla Placidia*, founded about 440 by that Empress, daughter of Theodosius the Great and mother of Valentinian III. The church is in the form of a Latin cross, 46 ft. long, 39 ft. broad, with a dome, and adorned throughout with mosaics, representing the 4 Evangelists, prophets, the Good Shepherd, the Saviour with the gospels in his hand, stags at the spring etc. The altar, constructed of transparent oriental alabaster, was formerly in S. Vitale; behind it is the large marble \**Sarcophagus* of Galla Placidia (d. 450), formerly adorned with plates of silver. The Empress sitting on a throne was formerly to be seen in the interior, but her remains were destroyed in 1577 by the accidental ignition of the robes. On the r. of this monument is a marble sarcophagus decorated with Christian emblems, containing the remains of the Emp. Honorius, brother of Galla Placidia; l. that of Constantius III., her second husband (417) and father of Valentinian III.; at each side of the entrance is a small sarcophagus containing the remains of the tutors of Valentinian and his sister Honoria. These are the sole monuments of the emperors of ancient Rome which still remain in their original position.

In the vicinity of the church of S. Apollinare (p. 302) in the principal street, which leads from the Porta Serrata to the Porta Nuova, a few scanty remnants are still standing of the *Palace of Theodoric*, in which the exarchs and the Lombard kings subsequently resided. They consist of a high wall surmounted by 8 small columns of marble bearing round arches, with a simple gateway below. The columns and treasures of art of this palace were brought to Germany by order of Charlemagne. In front on the r. still stands a porphyry vessel, probably once a bath, brought here in 1564, formerly believed to have contained the ashes of Theodoric and to have stood on the summit of his monument.

The **\*Tomb of Dante**, who died at Ravenna Sept. 14th, 1321, at the age of 56, whilst residing here under the patronage of Guido da Polenta, was originally in the church of S. Francesco. In 1482, however, the Venetian "Podesta" of the town, Bernardo Bembo (father of the celebrated Cardinal Bembo), caused a mausoleum to be erected to the poet adjoining the church from the designs of *Pietro Lombardi*. This was renewed 1692 at the expense of the town and 1780 by Cardinal Gonzaga of Mantua. It is a square structure with a dome, embellished with medallions of Virgil, Brunetto Latini the poet's master, Can Grande della Scala and Guido da Polenta his patron; beneath it the *Sarcophagus of Dante* with the epitaph composed by himself:

*Jura Monarchiae, Superos, Phlegethonta lacusque  
Lustrando cecini, voluerunt fata quousque,  
Sed quia pars cessit melioribus hospita castris,  
Actoremque suum petiit felicior astris,  
Hic claudor Dantes, patriis extorris ab oris,  
Quem genuit parvi Florentia mater amoris.*

In 1865 the remains of the poet were found in a wooden casket (now preserved in the library) and were then deposited in a marble urn. The "visitors' book" formerly kept here, now preserved at the library, contains the following beautiful lines of Dante written by Pope Pius IX. when here on a visit in 1857 (from *Purg.* XI, 100):

*Non è il mondan rumore altro che un fiato  
Di vento ch'or va quinci ed or va quindi,  
E muta nome, perchè muta lato.*

The door of the tomb is closed (key at the town-hall), but the interior may easily be surveyed through the window.

The following are the principal palaces:

The *Palazzo Lovatelli del Corno*, near Porta Sisi, contains a few pictures of some value.

The *Archiepiscopal Palace*, near the cathedral, possesses a chapel of the 5th cent. with mosaics etc., entirely in its original condition. In one of the halls ancient inscriptions are preserved. The episcopal *Archives* comprise about 25,000 documents on parchment.

The *Library*, or *Biblioteca Comunale* (first floor), founded 1714 by the Abate Caneti, contains upwards of 50,000 vols. and 700 MSS., among the latter the celebrated MS. of Aristophanes of the 10th cent., one of Dante of 1369, another by Pietro Dante, commentary of Benvenuto da Imola, prayer-book of Mary Stuart with miniatures, the visitors' book from the tomb of Dante (p. 306); rare editions, such as the Decretals of Boniface VIII. of 1465 etc. Beyond the spacious saloons of the library is a small collection of objects in ivory and coins of the popes, the Medici and the Malatesta, the golden ornaments of the helmet of King Odoacer etc. (fee 75 c.). A number of Rom. inscriptions are built into the walls.

The *Academy of the Fine Arts* contains an interesting collection of pictures, especially by masters of the place, such as a Crucifixion, Descent from the Cross and several portraits by *Luca Longhi* (d. 1580); pictures by his son *Francesco*; then a Descent from the Cross by *Vasari*; Madonna and saints by *Cotignola*; a large ancient mosaic found near Classe. The collection of casts is well arranged, among them a bust of St. Apollinaris by *Thorwaldsen*; \*tombstone with recumbent statue of Guidarello Guidarelli, "guerrier Ravennate", formerly in S. Francesco (fee 75 c.).

About  $\frac{1}{3}$  M. from the Porta Serrata is situated the \**Rotonda* (S. Maria della Rotonda), the mausoleum of Theodoric the Great. In order to reach it, the traveller takes the road to the r. almost immediately after quitting the gate, and crosses the railway, beyond which the tomb is seen to the l., shaded by poplars (key at the house, 30 c.). It was probably erected by his daughter Amalasuntha (about 530). The structure is of decagonal shape

with flat dome of 34 ft. in diameter, consisting of a single huge block of Istrian rock. The substructure with its ten arches is half under water; the upper part is approached by a double staircase of marble, added 1780.

About 2½ M. from the Porta Alberoni is the church of **S. Maria in Porto Fuori**, erected by Bishop Onesti (known as "Il Peccatore"), in consequence of a vow made during a storm at sea, 1096, a basilica with open roof. The l. aisle contains the sarcophagus of the founder, of 1119. The choir and the two adjacent chapels contain ancient \**Frescoes*, erroneously attributed to Giotto, scenes from the life of Mary and the Saviour, but unfortunately much damaged by the mischievous scrawling of visitors. This spot is supposed to have been the site of the old harbour and the massive substructure of the clock-tower to have appertained to the lighthouse (*faro*). (A visit to this church may conveniently be combined with that of S. Apollinare.)

To the S., 3 M. from the Porta Nuova, is situated the basilica \***S. Apollinare in Classe**, probably the finest and most unaltered specimen extant of an early Christian church (one-horse carr. there and back 4 fr., with the digression to S. Maria 5 fr.). About 1¼ M. from the gate a small marble column surmounted by a Greek cross (*la Crocetta*) marks the site of the ancient basilica of *S. Lorenzo in Cesarea*, the last remnant of the former town of *Caesarea* (p. 300), which was removed in 1553. A short distance farther, the Ponte Nuovo crosses the united rivers *Ronco* and *Montone*, the confluence is perceived higher up. Before the bridge is crossed, a path leads l. in 20 min. to the church of S. Maria in Ponte. The road then traverses marshy meadows to *S. Apollinare in Classe*, erected 534 by *Julianus Argentarius* on the site of a temple of Apollo, restored 1779. This church is a basilica with open roof, and nave and aisles resting on 24 columns of cipollino. A broad flight of steps leads from the nave to the high altar and the tribune, passing over the crypt. The walls are decorated with portraits of bishops and archbishops of Ravenna, an unbroken series of 126, from the first bishop St. Apollinaris, who suffered martyrdom in 74 under Vespasian, to the present archbishop. The aisles each contain four marble monuments of archbishops. The high altar is richly decorated with stones of various colours. The canopy

is borne by four columns of black and white oriental marble. In the tribune well preserved \*mosaics of the 6th cent. : St. Apollinaris preaching, surrounded by his flock; on the sides above, Moses and Elias; beneath, the sacrifice of Melchisedech; opp., Constantine and other Rom. emperors, among them the 4 archbishops SS. Ursicinus, Ursus, Severus and Ecclesius; on the triumphal arch, Christ and the 4 Evangelists, to whom the believers (represented as sheep) are hastening from the towns of Jerusalem and Bethlehem. The crypt contains the ancient tomb in which St. Apollinaris once reposed. The tower is round, a form peculiar to Ravenna; it may be ascended by means of ladders, but the view from the top is limited.

The *Pine-Forest of Ravenna*, or *La Pineta*, probably the most ancient and extensive in Italy, and which has been celebrated by *Dante*, *Boccaccio*, *Dryden* and *Byron*, extends for many miles along the road to Rimini, as far as *Cervia* (p. 310).

About 2 M. from Ravenna, on the bank of the Ronco, rises the *Colonna de' Francesi*, a memorial of the victory gained on April 11th, 1512 by the united armies of Louis XII. of France and the Duke of Ferrara (at which the poet Ariosto was present) over the troops of the Spanish and of Pope Julius II. At the moment when the victory was decided, the brave *Gaston de Foix* fell; 20,000 dead were left on the field. Cardinal de' Medici, who a year later ascended the papal throne as Leo X., was taken prisoner on the occasion. The column, with a lengthy inscription, was erected by Pietro Cesi, governor of the Romagna. *Lord Byron*, who preferred Ravenna to all the other towns of Italy, and was influenced in some measure by his intimacy with the Countess Guiccioli, who was a member of the Gamba family of Ravenna, spent two years of his life here, during which he wrote several of his finest works, the "Prophecy of Dante", "Marino Faliero", the "Two Foscari", "Cain", "Heaven and Earth" and the "Vision of Judgment". He resided at No. 225 Strada di Porta Sisi, near the Piazza S. Francesco; the same house was afterwards occupied by Garibaldi, as a memorial-tablet records.

From Ravenna a road leads to (65 M.) *Ferrara* by *Alfonsine*, *Lavezzola*, *Argenta*, *Consandolo* and *Fossanova*, traversing a flat, well-cultivated district, but destitute of interest.

A good road leads from Ravenna to *Rimini* (no diligence), skirting the coast, but seldom affording a view of the sea, which is concealed by

sand-hills. It traverses a monotonous, flat district, passing S. Apollinare in Classe, the pine-forest, *Cervia* (a small town in an unhealthy situation, an episcopal see, with salt-works in the vicinity), *Cesenatico*, *S. Martino*, a wooden bridge over the *Uso*, probably the *Rubicon* of the ancients (comp. p. 289), and *Celle*, altogether 33 M., a journey which may be accomplished by carr. in 5 hrs., a route recommended to parties of three or four travellers together in preference to the railway.

#### 44. From Bologna to Florence.

Railway from Bologna to Pistoja in 4 hrs., thence to Florence in 1½ hr.; fares to Pistoja 11 fr. 10, 8 fr. 90, 6 fr. 70 c.; to Florence 14 fr. 50, 11 fr. 55, 8 fr. 60 c.

This line, which intersects the Tuscan Apennines in nearly a straight direction, is one of the most imposing structures of the kind in existence. Bridges, tunnels (45 in all) and galleries are traversed in uninterrupted succession. Beautiful views are obtained (generally to the l.) of the valleys and gorges of the Apennines, and farther on, of the luxuriant plains of Tuscany, the "Garden of Italy". Doubts, however, have frequently been entertained as to the solidity of these great structures and much of the traffic between the Romagna and Tuscany is in consequence still carried on by means of the old roads across the Apennines from Forlì and Faenza to Florence. A rival line is contemplated.

As far as Porretta the line ascends the valley of the ~~Reno~~, which it crosses a short distance beyond Bologna. On an island in the Reno, not far from Bologna, the Second Triumvirate was determined on by Octavian, Antony and Lepidus, to the prescriptions of which Cicero and others fell victims (comp. p. 268).

First stat. *Borgo Panigale*; then *Casalecchio*, where the mountainous valley of the Reno expands into the plain of the Po. Here on June 26th, 1402, the army of Giovanni Bentivoglio was defeated by Gian Galeazzo Visconti and on May 21st, 1511, that of Pope Julius II. under the command of the Duke of Urbino, by the French. L., near stat. *Sasso*, the brook *Setta* falls into the Reno, from which a subterranean aqueduct, constructed by Augustus, leads to Bologna. The restoration of this channel, with a view to supply the town with better water, has recently been proposed. Next stat. *Marzabotto*, with modernized castle, visible from the train. Between this point and Pracchia there are 22 tunnels. At stat. *Vergato* the valley expands; then stat. *Riola*; l. rise the abrupt peaks of *Monte Ovolo* and *Monte Vigese*; a landslip from the latter destroyed the village of *Vigo* in 1851. On the l. bank of the Reno is the restored castle of *Savignano*, with picturesque environs; farther on, the village of *Porretta*



(\*Locanda Nuova d'Italia; Palazzino), on the Reno, with mineral springs and baths, much frequented in summer. Beyond Porretta the line quits the valley of the Reno. Numerous tunnels are now passed through, and the culminating point of the line reached. Beyond stat. *Pracchia* the line gradually descends by means of a series of galleries; beyond stat. *Piteccio* a view is at length revealed of the lovely and populous plain of Tuscany. A number of charming villas are next passed, and the train stops at Pistoja (p. 336).

From Pistoja to Florence see R. 47.

The old road, now disused, from Bologna to Florence ascends the valley of the *Savena* and passes *S. Rufilo*, *Pianoro*, *Filigare* and *Pietramala* in a bleak district. About  $\frac{1}{2}$  hr. E. from the latter are *I Fuochi* or the burning mountain (Monte di Fo), the flames of which (produced by gas, as proved by Volta) produce a most striking effect, especially at night. Similar, though less imposing, is the *Acqua Buja*,  $\frac{1}{4}$  hr. W. of Pietramala with inflammable water-bubbles. From Pietramala an ascent of 1 hr. at the base of *Monte Beni* and the *Sasso di Castro* to *Covigliano*, at a considerable elevation, with an inn (\**Porta*); then  $1\frac{1}{4}$  hr. more to *La Futa*, the culminating point of the road, about 3000 ft. above the sea-level, occasionally obstructed by snow in winter. Then a descent to *Monte Carelli*, beyond which another ridge of the Apennines is traversed before the road finally descends to the valley of the *Sieve*, known as the *Val di Mugello*. The road to the r. leads to *Barberino* and thence to *Prato* (and *Pistoja*), that to the l. to *Florence*. About 2 M. before Cafaggiolo is reached, the road passes *Le Maschere*, now an inn, situated in the midst of most picturesque scenery and affording views of the Apennines and the extensive valley of the Arno.

*Cafaggiolo* is a post-stat. on the r. bank of the Sieve. Then *Fontebuona*, beyond which the road descends rapidly; somewhat to the l. is *Pratolino*, a villa of the former grand-dukes, situated in the woods. A castle once erected here by Buontalenti for Francesco de' Medici, son of Cosmo I., for the reception of his mistress Bianca Capello, has long since been destroyed. Almost the sole trace of its former splendour is the column of Apenninus, 60 ft. in height. The road now descends between villas and gardens, passing *Fiesole* (p. 394), to Florence, which is entered by the Porta S. Gallo.

## 45. From Genoa to Florence (by sea) by Leghorn, Pisa and Empoli.

The Italian Mail Steamers (comp. p. 114) of the *Società Rubatino* and the *Società Peirano* start daily at 11 p. m. from Genoa for Naples viâ Leghorn. The vessels of the French *Compagnie Fraissinet* leave on Mondays and Thursdays at 8 p. m., and those of the *Compagnie Voléry* on Mondays and Thursdays at 10 p. m. for Naples viâ Leghorn and Civitavecchia. The Messageries Impériales have discontinued touching at Genoa.

Fares to Leghorn 32 fr. 50, 22 fr. 50 c.; tickets should be procured at the offices previous to the starting of the vessel. As some of these vessels are not entirely unexceptionable with regard to cleanliness, enquiries may be made beforehand on this head. — Boat to or from the steamer 1 fr. each pers. incl. luggage. — Travellers arriving at Genoa by sea, and intending to proceed thence by railway, avoid trouble and annoyance by at once booking their luggage for its destination, at the harbour, immediately after the custom-house examination. For this purpose a *facchino* of the *douane* (20 c.) should be employed, and not one of the unauthorized and importunate bystanders.

**Leghorn, Ital. *Livorno*, French *Livourne*.**

**Arrival.** The steamboats generally enter the inner harbour (*porto vecchio*, or *Mediceo*), but occasionally do not proceed beyond the outer harbour (*porto nuovo*). The tariff for disembarkation varies accordingly: from the Porto Nuovo each pers. 1 fr., with ordinary luggage 1 fr. 50 c., for each additional package 30 c.; from the Porto Vecchio each pers. 50 c., with luggage 1 fr.; children under 8 years free, over 8 at half-fares. These fares should be paid to the superintending official and not to the boatmen. — Portage into the town, or to the stat., each box 80, travelling-bag 40, hat-box 20 c., or for these three articles together 1 fr. (according to tariff).

**Hotels.** \*Victoria and Washington, on the harbour and canal; adjoining it the Hôtel de l'Aigle; in both, R. 3—5 fr., D. at 5 o'cl. 3½ fr.; \*Gran Bretagna with the Pension Suisse, on the harbour, Via Vittorio Emanuele 17, R. 2 fr. and upwards, D. 3½ fr.; Hôtel du Nord, on the harbour; Hôtel d'Angleterre No. 24, and Iles Britanniques No. 33 Via Vittor. Em. — Those acquainted with the language, or accompanied by Italians, will find some of the less pretending inns very tolerable and inexpensive; most of them have a Trattoria, or restaurant, connected with them, in which meals are taken à la carte, and are situated in the Via Vittor. Emanuele, such as Pergola, Luna, Ville de Turin, Roma, Patria etc. — For a prolonged stay a private lodging is easily obtained.

**Cafés.** \*Vittoria, Piazza d'Armi; \*Posta, Via Vitt. Emanuele, opp. the post-office; Borsa, in the same street. — Beer: Mayer, Via Ricasoli. — Restaurants: Fenice, Giardinetto, Pergola, all in the Via Vitt. Eman.; Ghiacciaio, Piazza d'Arme.

**Fiacres.** Drive in the town 85 c., without the town 1 fr. 70 c.; per hour 1 fr. 70 c., each succeeding ½ hr. 60 c.; to or from the stat. 1 fr. At night, from 1 to 6 a. m., in the town 1 fr. 15 c., without the town 2 fr. 80 c.; per hr. 2 fr. 85 c.; to or from the stat. 1 fr. 80 c. The services of the railway *facchini* at the stat. are gratuitous, but they generally receive a trifling fee.

As Leghorn is a free harbour, luggage is examined as it leaves the town. In order to avoid a second scrutiny a certificate of the examination should be procured (20 c.).

**Reading Room.** Gabinetto Letterario e Scientifico, Piazza d'Armi 30, open the whole day. adm. 50 c.

**Sea Baths.** Casini e Bagni di Mare, on the road to *Ardenza* and *Antignano*. Bath with boat and towel 1 fr.; season from the middle of June to August. — Warm Baths in the town, near S. Marco, in winter 1 fr. 40 c., in summer 1 fr.; also in the *Via della Pace*.

**Consuls.** English (Mr. *Macbean*) *Via della Madonna* 12; American, next door to the *Victoria Hotel*; Spanish, *Via Maremmana* 34, visa for Rome 4 fr.; commissionaire who procures it 1 fr.; Prussian, *Via della Madonna* 10; Dutch, *Via del Porticciolo* 3; Russian, *Via del Corso Reale* 21. — French, Belgian, Danish, Swedish and other consuls also reside here.

**Theatres.** S. Marco; Floridi; Rossini; Goldoni; operas and dramas, stalls generally 2 fr. — *Labronica* and *Alfieri*, small open-air theatres.

**English Church**, resident chaplain.

**Railway** by *Pisa* and *Massa* to *La Spezia*, see R. 46. — To Rome by the *Marennne Line* in 10 hrs. — Steamboat-passengers touching at Leghorn generally have time for a brief excursion hence to *Pisa*, for the sake of visiting the cathedral and *Campo Santo*.

Leghorn, in the 16th cent. a very insignificant place (in 1551 only 749 inhab.) is indebted for its size and importance to the Medicis, who invited hither the oppressed and discontented from all parts of the continent, such as Roman Catholics from England, Jews and Moors from Spain and Portugal, and merchants from Marseilles who were anxious to escape from the perils of civil war. Montesquieu consequently terms Leghorn "the masterpiece of the dynasty of the Medicis". Present popul. 84,000 among whom 20,000 are Jews. Leghorn is a free harbour, and protected by fortifications.

The town contains little to detain the traveller. It is a well built, thoroughly modern place. A few hours will suffice to explore it. The *Harbour* is a very busy spot, and extensive new works are now in progress. The inner harbour (*Porto Vecchio*, or *Mediceo*) is too shallow to admit vessels of large tonnage; the *Porto Nuovo* was therefore constructed during the present century, to the S. of the old harbour, and protected from the W. by a semicircular mole. Picturesque glimpses are obtained hence of the sea with the islands *Elba*, *Gorgona* and *Capraja*. An excursion by boat on the harbour will be found very pleasant in fine weather (1 fr. per hr., agreement necessary). By the harbour is the \**Statue of the Grand Duke Ferdinand I.*, by *Giov. dell' Opera*, with 4 Turkish slaves in bronze by *Pietro Tacca*. On the pier, 500 yds. in length, rises the *Lighthouse*, erected by the Pisans in 1303, the platform of which affords a good survey of the town, harbour and sea.

The town possesses well-paved streets and large and handsome squares. It is intersected by canals and connected by a navigable canal with the *Arno*, the influx of which is 7 M. to the N. The *Via Grande* or *Vittorio Emanuele* is the principal street. It leads from the harbour to the spacious *Piazza d'Armi*, in which the cathedral, the town-hall and a small royal palace are situated. It proceeds thence to the *Piazza Carlo Alberto*, formerly termed *Piazza dei Principi*, adorned with colossal *Statues of the Grand Dukes Ferdinand III. and Leopold II.*, with reliefs and inscriptions, referring to their services rendered to the town.

Leopold II. (1792) was the founder of the *\*Gran Cisterna*, a modern aqueduct which supplies Leghorn with drinking-water.

The *Via Vittorio Emanuele* contains a number of very attractive shops of all descriptions, the most tempting objects in which are the ornaments in alabaster, coral and scagliolo (imitation of mosaic); in the *Via del Fiore* beautiful oriental shawls are sold by *Salvatore Arbib*, and E. Indian handkerchiefs by *Mancini*.

Railway from Leghorn to Pisa in 25 min., fares 1 fr. 75, 1 fr. 50, 1 fr. 20 c.; from Pisa by Empoli to Florence in 2½ hrs., fares 7 fr. 60, 6 fr. 20, 4 fr. 85 c.

The line crosses the *Arno Canal* and traverses flat meadowland, intersected by canals and occasionally relieved by a few pines; to the r. a range of hills at some distance. The stat. at Pisa is on the S. side of the town. Those who desire to visit the cathedral and its environs only leave their luggage at the station, and, disregarding the importunities of the bystanders, proceed by fiacre (1 fr.) to the cathedral and Campo Santo.

**Pisa**, a quiet town with 34,000 inhab., is considered a good winter-residence for invalids, on account of the mildness and moisture of the atmosphere, but the heat in summer is very oppressive.

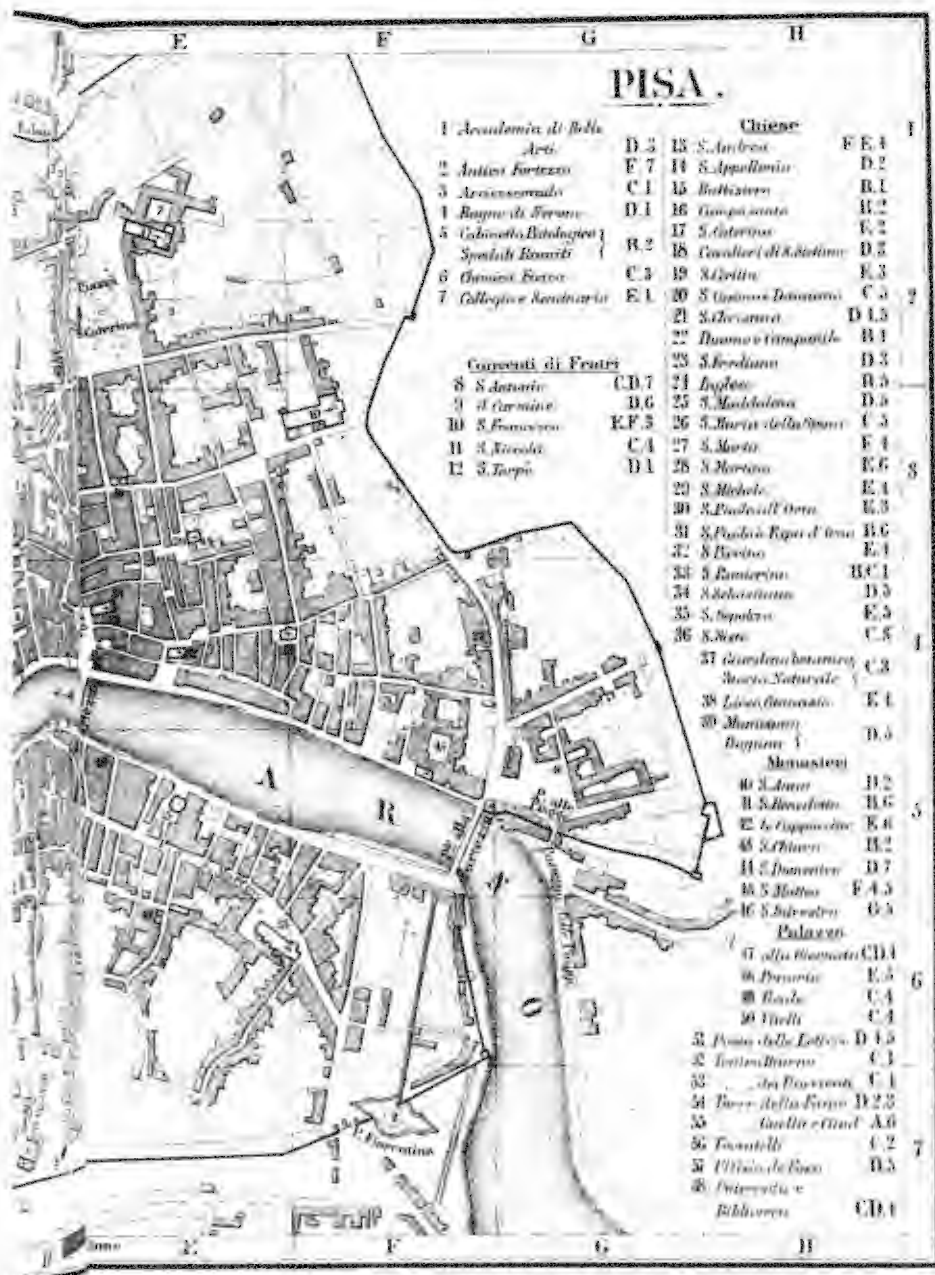
**Hotels.** On the Lung' Arno, N. side: *\*Peverada R. 3, L. 1 fr.*; *\*Vittoria*; *\*Gran Bretagna*; *Europa*, by Ponte di Mezzo; *\*Hôtel de la Minerve*, *Via Vittorio Eman., R. 3, L. ½ fr., A. 70 c.*; *Hôtel de Londres*, *Ussero*, both near the station.

**Restaurants.** *Nettuno*, in the Lung' Arno; *Restaurant Français*, near the station, connected with the *Minerve Hotel*.

**Cafés.** *Ciardelli* and *Ussero*, both Lung' Arno, N. side.







# PISA.

## 1 Accademia di Belle

Arti D.3

2 Antico Fortezzo E.7

3 Arcivescovado C.1

4 Bagno di Sordani D.1

5 Cabotto-Balagnola } R.2

Spedali Ricoveri }

6 Chiesa di Sordani C.3

7 Collegio Sordani E.1

## Conventi di Fratri

8 S. Antonio C.D.7

9 S. Carmine D.6

10 S. Francesco E.F.3

11 S. Niccolò C.4

12 S. Torpè D.1

## Chiese

13 S. Andrea F.E.4

14 S. Apollonia D.2

15 Battistero R.1

16 Campagna R.2

17 S. Caterina R.2

18 Cavalieri di S. Stefano D.3

19 S. Maria F.3

20 S. Spirito Donatori C.3

21 S. Giovanni D.1.3

22 Duomo e Campanile R.1

23 S. Frediano D.3

24 S. Ippolito R.3

25 S. Maria della Spina D.3

26 S. Maria della Spina C.3

27 S. Maria F.4

28 S. Maria E.6

29 S. Michele E.1

30 S. Paolo di Sordani E.3

31 S. Paolo di Sordani E.3

32 S. Rocco E.1

33 S. Rocco R.1

34 S. Rocco D.3

35 S. Rocco E.3

36 S. Rocco C.3

37 Sordani R.3

38 Sordani R.3

39 Sordani R.3

40 Sordani R.3

41 Sordani R.3

42 Sordani R.3

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57 Sordani R.3

58 Sordani R.3

59 Sordani R.3

60 Sordani R.3

61 Sordani R.3

62 Sordani R.3

63 Sordani R.3

64 Sordani R.3

65 Sordani R.3

66 Sordani R.3

67 Sordani R.3





**Furnished Apartments** in the Lung' Arno, 2—3 rooms 100—130 fr. per month; cheaper as the summer approaches.

**Post-office** on the l. bank of the river, below Ponte di Mezzo.

**Physicians.** Bartolini, Feroci, Fedeli, Burci.

**Photographer.** Van Lint, Lung' Arno, below Ponte di Mezzo.

**English Church Service** during the winter and spring.

Pisa, the ancient *Pisae*, is one of the most ancient towns in *Etruria*. It lay at the confluence of the Arnus and Auser (*Serchio*), of which the latter now has an estuary of its own. The town is now situated on the *Arno*, about  $2\frac{1}{2}$  M. from its mouth.

In B. C. 180 Pisa became a Roman colony, Augustus gave it the name of *Colonia Julia Pisana*, and Hadrian and Antoninus Pius erected temples, theatres and triumphal arches here, all traces of which have long since disappeared. In the middle ages the town attained to considerable affluence by its commerce and maritime traffic, owing in a great measure to the crusades, and became a rival of Genoa and Venice. Sardinia, Corsica, Palermo and the Balearic Islands were once under the supremacy of Pisa; but these places were lost to it in succession, first owing to the defeat of the fleet under Ugolino, at Meloria, near Leghorn, by the Genoese, then in consequence of the unsuccessful wars with Lucca and Florence. Feuds of the nobles also tended materially to impair the resources of Pisa. After the assassination of *Pietro Gambacorti* in 1392 it came into the possession of the Visconti of Milan, and in 1406 into that of Florence, the fortunes of which it thenceforth shared. Pisa has produced more celebrated architects and sculptors than perhaps any other town in Italy. Of these the most distinguished were *Nicola Pisano* (about 1240) and his son *Giovanni Pisano*, *Andrea Pisano*, the pupil of the latter (about 1340), and his son *Nino Pisano*. The Pisan school of painting held a considerably inferior rank; fine works by *Buffalmacco*, *Benozzo Gozzoli*, in the Campo Santo etc., are to be seen here, but these masters were not natives of the place. The *University* of Pisa, founded about 1340 by *Bonifacio della Gherardesca* and renewed by Cosmo I. in 1542, with a staff of 60 professors and attended by about 600 students, has educated a number of celebrated men at various periods. Here *Galileo*, who became professor of mathematics in 1610, first observed the oscillations of the pendulum, and paved the way for the subsequent discoveries which have rendered his name immortal. His *Statue*, by *Emilio Demi*, adorns the court of the university, having been erected 1839 to commemorate the first collection of the *Scienziati Italiani*. The University is also noted for the prominent part which it took in the events of 1848—59.

Pisa possesses nine squares (the finest being the *Piazza del Duomo*, *Piazza S. Caterina* and the *Piazza dei Cavalieri*, formerly *Piazza degli Anziani*, the great central point of the republic of Pisa down to the foundation of the order of St. Stephen in 1561), three bridges over the Arno and numerous palaces and churches. The grand point of interest is the *\*\*Piazza del Duomo*, with the

*Cathedral*, the *Leaning Tower*, the *Baptistery* and the *Campo Santo*, a group of buildings without parallel, situated outside the town and removed from its disturbing influences. Three hours at least are required to explore these structures; guide unnecessary.

\***Il Duomo**, erected after the great naval victory of the Pisans near Palermo (1063) by *Busketus* (or, according the others, by *Rainaldus*) in 1067—1103 in the Norman-Tuscan style, was consecrated by Pope Gelasius II. in 1118. It is a basilica with nave and double aisles, 292 ft. in length, with galleries over the aisles, intersected by a transept with aisles, and surmounted by an elliptical dome over the centre. Most of the 68 columns of the interior are antique. The greatest magnificence of this sumptuous and perfect structure is exhibited in the façade, which is decorated from top to bottom with arches and columns in 5 different sections. Among the numerous columns with capitals are many ancient Roman and Greek, captured by the Pisans in war. In 1596 the dome and the whole church, with the exception of the choir, were seriously injured by a conflagration, but were subsequently restored. Many traces of the restoration are observable, especially in the interior. The ancient bronze doors of the cathedral were replaced in 1602 by the present doors, executed from designs by *Giovanni da Bologna*, by *Mocchi*, *Tacca*, *Mora* and others. In the *Crociera di S. Ranieri*, in the S. aisle, is preserved the only one of the ancient bronze doors now extant, by *Bonanus*, representing 24 scriptural scenes. The designs of the 12 altars in the nave and aisles are attributed to *Michael Angelo*, their execution to *Staggi da Pietra Santa*. Remnants of old mural paintings by *Falconi* and others are still perceptible in some places. The lions and Evangelists on the pulpit are by *Nicola Pisano*. On the triumphal arch angels by *Dom. Ghirlandajo*, unfortunately much retouched. The high altar, overladen with marble and lapis lazuli, erected 1774, was restored in 1825. Above is Christ on the Cross, by *Giam-bologna* (by whom also the three bronze doors with scriptural scenes were designed). The mosaic of the dome was designed by *Cimabue*. The choir contains paintings of SS. Peter, John, Margaret and Catharine by *Andrea del Sarto*, the \*Sacrifice of Abraham by *Sodoma*, the 4 Evangelists by *Beccafumi*. Interesting old stalls, finely executed. On the last pillar of the nave,

on the r., St. Agnes by *And. del Sarto*. In the r. transept the \**Chapel of S. Ranieri*, containing the sarcophagus of the saint by *Foggini*, a Madonna in mosaic, and an ancient statue of Mars, revered as St. Ephesus; a Madonna by *Pierino del Vaga* and *Sogliani*. Madonna and Child on the basin for the holy water, designed by *Michael Angelo*. The bronze lamp which hangs in the nave is said to have first attracted Galileo's attention to the pendulum by its swaying motion.

The \**Cappella del S. Sacramento* in the l. transept contains remains of works by *Staggi*; Adam and Eve; a basrelief by *Mosca*, at the back of the altar, which is adorned with valuable works in silver, presented by Cosmo III. The sacristan shows these curiosities.

The cathedral formerly contained a greater number of monuments than at the present day. Some of them were injured by the conflagration, others transferred to the Campo Santo. At the sides of the principal entrance are those of Archb. Rinuccini (d. 1582), by *Tacca*, and Archb. Giuliano de' Medici (d. 1660); also that of Cardinal Francesco d'Elci, erected 1742, by *Vacca di Carrara*.

The \**Baptistery (Il Battisterio)*, commenced 1153 by *Diotisalvi*, but according to the inscriptions not completed till 1278, is a circular structure with a series of columns in the interior, over which rises a gallery. Most of the columns and capitals are antique. There are four entrances. In the interior the octagonal \**Font*, with beautiful marble rosettes, and an admirable hexagonal \**Pulpit*, borne by 7 columns, with reliefs by *Nicola Pisano*, 1260: 1st, Annunciation and Nativity; 2nd, Adoration of the Magi; 3rd, Presentation in the Temple; 4th, Crucifixion; 5th, Last Judgment. A dome, restored 1856, surmounts the structure, 179 ft. in height. Sculptures at the E. entrance represent the martyrdom of John the Baptist. Fine echo in the interior.

The \**Campanile*, or clock-tower, commenced by the architects *Bonanno of Pisa* and *William of Innsbruck* in 1174, and completed by *Tommaso Pisano* in 1350, is circular in form and decorated like the baptistery with rows of pilasters and arches. The great peculiarity, owing to which it is usually known as the *Leaning Tower*, is its remarkable oblique position, 12 ft. out of the perpendicular (height 142 ft.). Discussions have fre-

quently arisen as to whether this peculiarity was intentional or accidental. The most probable solution is that the foundations settled during the progress of the structure, and that, to remedy the defect as much as possible, an attempt was made to give a vertical position to the upper portion. The \**View* from the platform, embracing the town and environs, the sea to the W. and the mountains N.E., is very beautiful; a good staircase of 294 steps leads to the top. Permission (for a party of not fewer than *three*) is obtained at the town-hall. The tower contains 6 bells, the heaviest of which weighs 6 tons and is suspended on the side opposite the overhanging wall of the tower.

The \***Campo Santo**, or Burial Ground, was founded by Archb. Ubaldo, 1188 - 1200 (access daily; visitors knock at the door to the l.,  $\frac{1}{2}$  fr. to the custodian on leaving). After the loss of the Holy Land the archbishop conveyed 53 ship-loads of earth hither from Mt. Calvary, in order that the dead might repose in holy ground. The structure which surrounds the churchyard was commenced in 1278 by order of the senators of the city, and completed in 1283 by *Giovanni Pisano*, in the Germanic-Tuscan style. It is 415 ft. in length, 137 ft. in width and 45 ft. in height. Externally there are 43 flat arcades resting on 44 pilasters, the capitals adorned with figures. Over one of the two entrances is a marble canopy, with a Madonna by *Giovanni Pisano*. In the interior is a wide quadrangular corridor, with 62 pointed windows (of 1463). enclosing a grass-plot, and adorned with various sculptures and paintings. Three chapels adjoin the Campo; the oldest is r. of the entrance, in the centre of the E. side, with dome of later date. The walls are covered with \*frescoes by painters of the oldest Tuscan school, beneath which is a collection of sculptures, partly Roman and Etruscan, partly mediæval. The latter are especially important links in the history of the earliest Italian sculpture. The tombstones of those buried here form the pavement.

*Paintings.* To the r. of the chapel on the E. wall a Crucifixion, Resurrection and Ascension by a follower of Giotto, supposed to be *Buffalmacco*. On the S. Wall: \*Triumph of Death (with several portraits; among the riders the bearded man to the l., according to Vasari, is Lewis the Bavarian; one holding his nose, Uguccone della Faggiuola: the man with a falcon in the

group to the r., Castruccio Castracani) and the \*Last Judgment (remarkable attitude of the Judge) by *Andrea Orcagna*, the representation of hell attributed to his brother *Bernardo*. Then the life of the hermit saints in the Theban wilderness, attributed to *Ambrogio* and *Pietro Lorenzotti* of Siena. Between the two entrances the history of St. Ranieri, patron saint of Pisa, probably painted 1370 by *Andrea di Firenze* and *Barnaba*; those below, of finer contour, by *Antonio Veneziano* about 1386. Next, the history of St. Ephesus and St. Potitus, admirably depicted by *Spinello Aretino* about 1390. Then the history of Job by *Francesco da Volterra*, 1370—72, in vigorous outlines (erroneously ascribed to *Giotto*), unfortunately half obliterated. No paintings of importance on the W. wall. On the N. wall the history of the Genesis, creation of the world (il mappamondo), the Fall, the Deluge, by *Pietro di Puccio* of Orvieto, about 1390 (erroneously attributed to *Buffalmacco*). Then the followings paintings, admirably executed “a tempera” by *Benozzo Gozzoli* of Florence, 1469—85: Noah’s vintage and drunkenness (with the *Vergognosa di Pisa*, or the ashamed female spectator), the Curse of Esau, the Tower of Babel (with portraits of celebrities of that period, Cosmo de’ Medici, his son Pietro, his grandsons Lorenzo and Giuliano etc.), history of Abraham, Ham, Joseph and Moses, David and Goliath, and the Fall of the walls of Jericho, the two last much damaged. Benozzo himself was interred beneath the history of Joseph.

Sculptures and Monuments. *S. Corridor* in the l. corner inscriptions in honour of Caius and Lucius Cæsar, grandsons of Augustus. Roman sarcophagus with the rape of Proserpine; on it is placed a fine head of M. Agrippa in basalt. Column with mutilated statue of the Madonna, by *Nicola Pisano*. Fragment of a sarcophagus with fine Bacchanalian representation. R. of the entrance the monument of the oculist *Andrea Vacca* (d. 1826) by *Thorwaldsen*, Tobias curing his father’s blindness. Madonna and Child with six saints, beneath them the history of Christ by *Tommaso Pisano*. Tombstone of Count *Algarotti* (d. 1764), erected by Frederick the Great. — *W. End*: Large ancient bath, subsequently used as a sarcophagus. Virgin and Child by *Giovanni Pisano*. Monument of Emp. Henry VII. of Luxembourg, protector of Pisa which favoured the Ghibellines

(d. 1313 at Buonconvento), workmanship in the style of the Pisan school. On the wall above, the chains of the ancient harbour of Pisa, captured by the Genoese in 1362; parts of them were given to the Florentines, who suspended them at the entrance of the Baptistery at Florence, but were restored to the Pisans in 1848; a second chain was restored to them by the Genoese in 1860. Two Roman sarcophagi with Etruscan cinerary urns placed on them; between them a group by *Giovanni Pisano*. Sarcophagus of Bishop Ricci (d. 1418) of the earlier Pisan school. On a broken column, a marble vase with fine Bacchanalian representation. — *N. Corridor*: Mutilated relief of the Three Graces. Large Greek \*relief from a tomb. Virgin and Child by *Giovanni Pisano*. In the chapel an ancient Madonna, attributed to *Gaddi*. Beautiful head of a young Greek, perhaps Achilles. Head of Pluto. Sarcophagus with Bacchanalian representation, upon it the bust of Isotta of Rimini by *Mino da Fiesole*. \*Sarcophagus with the myth of Hippolytus and Phædra, from which Nicola Pisano copied several figures for his pulpit (p. 317); the remains of the Countess Beatrix (d. 1076), mother of the celebrated Mathilde, were subsequently deposited here. Sarcophagus with children gathering fruit. Several Egyptian antiquities. Bacchanalian sarcophagus with the myth of Actæon on the cover. Sitting statue, supposed to be the Emp. Henry VII., surrounded by four of his counsellors. Sarcophagus with the hunt of Meleager, another with battle of barbarians, a third with the 9 Muses. — *E. End*: Griffin in bronze with Coptic inscriptions. Sarcophagus of Ph. Dezio by *Staggi*. Statue of Leonardo Fibonacci by *G. Paganucci*. Monument of Count Mastiani, with the sitting statue of his inconsolable widow, by *Bartolini*. Etruscan altar with rams' heads at the corners. Monument of the singer Angelica Catalani (d. at Paris 1849), by *Costoli*. Statue of Nicola Pisano by *Salvini*. In the open space between the arcades two antique fountain-spouts. — A visit to the Campo Santo by moonlight is very impressive; previous notice must be given to the custodian.

Among the remaining churches the following deserve mention:

\***S. Caterina**, in the German-Tuscan style, erected about 1253, is situated in a beautiful square planted with trees and adorned with a statue of Peter Leopold, by *Pampaloni*. The church contains (l. by the door) the tombstone of Archbishop

Simone Saltarelli by *Nino Pisano*, 1342; an altar of St. Thomas Aquinas with the portrait of the saint by *Francesco Traini*, 1340; in the 1st chapel r. of the choir, a Madonna with Peter and Paul, by *Fra Bartolommeo* and his friend *Mariotto Albertinelli* (d. 1512).

**S. Francesco** possesses frescoes on the ceiling of the choir by *Taddeo Gaddi*, and cloisters with richly decorated columns and foliage.

**\*S. Maria della Spina**, a small and graceful structure on the S. bank of the Arno, erected 1230 in the German-Tuscan style by the senate and the noble family Gualandi, for sailors about to go to sea. It was enlarged in 1323 and adorned with admirable statues by *Giovanni Pisano* and *Nino Pisano*. The key is kept by a stone-mason in the vicinity.

**S. Michele in Borgo**, in the Sotto-Borgo, near the Ponte di Mezzo, designed by *Nicola Pisano* (?), in the German style of the 13th cent., with ancient crypt, is supposed to occupy the site of an old heathen temple.

**S. Nicola**, founded about the year 1000 by Count Hugo of Tuscany as a Benedictine Abbey, with obliquely placed *Campanile* containing an admirable winding staircase, was designed by *Nicola Pisano*.

**S. Paolo a Ripa d'Arno**, not far from the Ponte a Mare, of the 12th cent., with remarkable façade, is believed to have served as a model for the cathedral. The old frescoes of 1400 are much damaged. An ancient sarcophagus on the exterior contains the remains of Johannes Burgundius, the celebrated commentator on the Pandects, of the 12th cent.

**S. Sisto**, founded on the festival of S. Sisto (Aug. 6th) in 1089, to commemorate several victories of the Pisans, contains fine columns of granite in the interior. It frequently served as a place of assembly for the Council of Pisa, and is consequently still under the special protection of the town. The Presbyterium contains the grave of a Buonaparte, who was professor of medicine at Pisa in 1744.

**S. Stefano ai Cavalieri**, begun from designs by *Vasari* in 1565, interior completed 1595, the façade designed by *Buontalenti*, situated in the Piazza dei Cavalieri, is the church of the knights of the Order of St. Stephen. It contains Turkish trophies

and paintings of the battle of Lepanto (1571) and other victories, by *Cristoforo Alori*, *Jacopo da Empoli* and others. On the 2nd altar to the l. a Nativity by *Bronzino*: "*Quem genuit adoravit*", a finely conceived work. Excellent organ.

Adjacent to the church is the *Palazzo de' Cavalieri*, erected by *Vasari* (now a school); above the door are busts of 6 masters of the order; in front of the building a marble statue of the Grand-Duke Cosmo, erected 1596. In the vicinity once stood (till 1655) the ill-famed "Tower of Hunger", or rather *Torre dei Gualandi alle sette Vie*, in which, in 1288, Archb. *Ruggieri degli Ubaldini* caused Count *Ugolino dei Gerardeschi* with his sons and nephews to be starved to death as a punishment for treason, as described by Dante in the 33rd canto of his *Inferno*.

Among the **Palaces** on the Lung'Arno the following should be inspected.

*Palazzo Lanfreducci* (now *Uppesinghi*), with portions of a chain over the principal entrance and the enigmatical inscription "*Alla Giornata*". This noble structure was designed by *Cosimo Pagliani*. It contains a small picture gallery; one of the works is "Heavenly and Earthly Love" by *Guido Reni*.

\**Pal. Agostini*, a fine Gothic brick structure of the 15th cent., the ground-floor of which is occupied by the *Caffè dell' Ussero*.

*Loggie de' Banchi*, erected 1605 by *Buontalenti* for Ferdinand I., is now a corn-exchange. — The handsome *Pal. Gambacorti* is now the custom-house (*dogana*). — The *Accademia delle belle Arti* (Via S. Frediano, No. 972), founded 1812 by Napoleon, under the management of *Carlo Lasinio*, contains a collection, not yet arranged, of pictures of the earlier Pisan and Florentine schools and others: Madonnas of the school of *Benozzo Gozzoli* and *Filippo Lippi*, beautiful \*Madonna by *Sodoma* (formerly in S. Maria della Spina), cartoon by *Benozzo* of a picture, no longer extant, of the Campo Santo, representing the arrival of the Queen of Sheba at the court of Solomon; also an old German picture by *Rogier van der Weyde* etc.

*Pal. Lanfranchi* (now *Toscanelli*), attributed to *Mich. Angelo*, where Lord Byron resided for some time.

**La Sapienza**, the university, not far from the Lung'Arno, is a spacious structure of 1493, extended 1543, with a fine court and a library containing among other curiosities the celebrated



*Statuto di Pisa*, the basis of the ancient constitution. Connected with the university are the *Museum of Natural History*, founded 1596, containing specimens especially important in the ornithology and geology of Tuscany, and the \**Botanical Garden* (both in the Via S. Maria), one of the oldest in Italy, founded 1544, organized in 1563 by the celebrated *Cesalpino*, and superseded by the present garden in 1595 under the directions of *Giuseppe Benincasa*.

The *Archivio del Duomo* (formerly church of S. Felice) contains very ancient documents. A repository for the town-archives is now being prepared.

Of the ancient Pisa nothing remains except fragments of baths (*Bagni di Nerone*) near Porta Lucca. The house where they are to be seen is indicated by an inscription.

Outside the Porta Nuova, between the Maltraverso Canal and the r. bank of the Arno, about  $1\frac{1}{2}$  M. in the direction of the sea, is situated the *Cascina S. Rossore*, a farm founded by the Medici, with fine plantations of pines, where 1500 horses, 2000 cows and 150 camels are kept. The latter were imported in 1739 by the Grand-Duke Ferdinand II. from Tunis for the purpose of dragging the pine-stems down to the Arno. On the coast, about  $\frac{3}{4}$  M. farther, lies *Il Gombo*, an unpretending sea-bathing place commanding a beautiful view of the mountains of Viareggio and the Bay of Spezia (omnibus to the baths in summer from the Sotto-Borgo). Here the poet Shelley was drowned, July 7th, 1822; his friend Byron afterwards caused his remains to be burned and the ashes deposited near the pyramid of Cestius at Rome. The *Monti Pisani*, a range of hills to the E., are very picturesque; among them, about 6 M. from the town, in the *Valle dei Calci*, lies *La Certosa*, or Carthusian Abbey, a fine structure of the 14th cent. (1367), with church and cloisters, restored in 1814. To the r. above it is *La Verruca*, a mountain 1765 ft. above the sea-level, crowned with ruins of a castle of the 15th cent. and commanding a most delightful prospect.

About 3 M. S.W. of Pisa, on the old post-road to Leghorn, r. of the railway, in the direction of the Arno and opp. to S. Rossore, is situated the ancient basilica of \**S. Pietro in Grado*, erected before the year 1000, containing beautiful antique

columns and capitals, occupying the spot, according to tradition, where St. Peter first landed in Italy. It was formerly much frequented as a pilgrimage-church. The faded paintings in the interior are of the 14th cent. The ancient estuary of the Arno, with the harbour of Pisa, must once have been at this spot, before the present coast was formed by alluvial deposits.

One of the favourite excursions hence is to the *Baths of Pisa*, the *Bagni di S. Giuliano* (p. 330), which are reached in a few minutes by the Lucca line. The principal promenade of the Pisans is the Lung'Arno, with its prolongation beyond the Porta alle Spiagge (*Passeggiata Nuova*), to which numerous walkers resort in the evening. At the W. extremity is the Statue of Ferdinand I., of the school of *Giambologna*. *La Luminara*, a grand illumination of the Lung'Arno which takes place every three years on June 17th, is a sight which attracts numerous spectators. The Carnival also takes place here. Most of the shops are in the Lung'Arno and the Sotto-Borgo

The *Casino dei Nobili*, to which strangers are admitted on being properly introduced, contains a reading-room with Italian, French and other papers. Concerts and balls are given in winter.

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The railway to Florence traverses a beautiful and fertile district on the l. bank of the Arno, running parallel to the high road as far as Montelupo. To the l. are the *Monti Pisani* with the ruined castle on the Verruca. Stat. *Navacchio*, then stat. *Cascina* on the Arno, where on the festival of S. Vittorio, July 28th, 1364, the Pisans sustained a defeat from the Florentines (in the vicinity are the hydraulic works employed in draining the *Lago di Bientina*). Next stat. *Pontedera*, a small town at the confluence of the *Era* and Arno, where the road to *Volterra* diverges and enters the beautiful valley of the *Era* (diligence 3 times weekly in 6 hrs., fare 5 fr.).

Next stations *La Rotta*, *S. Romano* and *S. Pierino*. To the l. in the distance the chain of the Apennines comes in view; r. on the height is *San Miniato dei Tedeschi*, a small town, elevated by Emp. Frederick II. in 1226 to the dignity of seat of the imperial governor. Francesco Sforza was born here. The *Cathedral*, dating from the 10th cent., was remodelled 1488, and decorated with statues in 1775. This town, like those of *Fiesole*,

*Colle and Volterra*, has the privilege of conferring the rank of nobility by an entry in its "golden book".

Stat. *Empoli* is a small town in a fertile district. In 1260, after the defeat of the Florentines on the Arbia, the Ghibellines proposed to transfer the seat of government hither and to raze Florence to the ground. This project, however, was strenuously opposed by the heroic Farinata degli Uberti, an incident beautifully recorded by Dante in the 10th canto of his *Inferno*. The town is a busy place with old houses and narrow streets, and a church of 1093, containing good pictures by Giotto, Jac. da Empoli, Cigoli etc., and a fine Baptistery of 1447. A festival, celebrated here on Corpus Christi Day (*Fête de Dieu*), commemorates the ancient importance of the town. The line hence (S.) to *Siena* and *Orvieto* will be continued to Rome; see *Baedeker's Central Italy*.

The line follows the valley of the Arno, crosses the small river *Pesa* and reaches *Montelupo*. The castle (*Rocca*) of this place, according to the historian Villani, was fortified by the Florentines in 1203 in order to keep in check the hostile *Capraja* on the opposite side. Hence the appellation *Montelupo*, "mountain of the wolf", which was desirous of devouring the goat (*capra*). On the l., before *Montelupo* is reached, the traveller perceives the *Villa Ambrogiana*, erected by Ferdinand I. on the site of an ancient castle of the Ardinghelli, and surmounted by towers and pinnacles. Beyond *Montelupo* the line crosses the Arno and slowly winds through the defile of the *Gonfolina*, through which the Arno flows. The heights are clad with rock-pines, whilst below the *pietra serena*, a kind of sandstone frequently employed in the construction of the palaces of Florence, is quarried. At the extremity of the *Gonfolina* the line crosses the *Ombrone*, which falls into the Arno, and traverses a vine-clad district to the old borough of *Signa*, with its grey towers and pinnacles, founded 1377 by Florentines to command the road at this point. This place, as well as the opp. village of *Lastra*, is celebrated for its straw-plait. The valley now expands, richly cultivated and resembling one continuous garden. Near stat. *S. Donnino* is *Brozzi*, with numerous villas which proclaim the proximity of the capital. The train now approaches the *Cascine*, the park of Florence, and enters the stat. near *S. Maria Novella*.

**Florence** see p. 341.

#### 46. From Genoa to Pisa (*by land*) by Spezia.

From Genoa to Spezia Corriere daily, starting at 7½ p. m. and arriving at Spezia at 7 p. m., fare 22 fr. — Diligence to Chiavari, half-way to Spezia, 3 times daily (5 fr.) (office Piazza Carlo Felice). The railway from Genoa to Chiavari will be opened in 1868, and continued thence to Spezia. Omnibus from Chiavari to Spezia in 8 hrs., coupé 7, interior 5 fr.; one-horse carr. 15–20 fr. (the bargain should be made with the carriage-proprietor in person). Carriage to Spezia in 2 days, for 2 pers. incl. food and hotel-expenses, about 100 fr. — Railway from Spezia to Pisa in 2¾ hrs.; fares 7 fr. 50, 6 fr. 10, 4 fr. 65 c.

The road skirts the coast the greater part of the way to Chiavari, traversing the *Riviera di Levante*, which affords views hardly inferior to those on the Riviera di Ponente (p. 123). Near Genoa it ascends an abrupt height, which affords an admirable retrospect of the town and harbour, then descends into the valley of the *Besagno* and passes *S. Martino, Nervi*, with lemon-groves and a modern villa of the brothers Rocca, *Bogliasco* (\*Inn), *Recco*, where the mountain is penetrated by a tunnel, and *Rapallo* (Posta), a small seaport with the pilgrimage-church of the *Madonna di Montallegro*. Here the beautiful *Bay of Chiavari* or *Sestri*, with its numerous villas, commences.

*Chiavari* (\*Posta, R. 1½, L. ½, A. ½ fr.; Fenice) is a small town possessing silk-manufactories, charmingly situated. Beyond it the road passes a succession of picturesque villages.

*Lavagna*, with wharf for small vessels, is the ancestral seat of the Counts Fieschi. Here Sinibaldo de' Fieschi, professor of law at Bologna, and afterwards elevated to the papal throne as Pope Innocent IV. (1243–54), the powerful opponent of Emp. Frederick II., was born. Giov. Luigi de' Fieschi, well known in history as the conspirator against the power of the Doria family (1547) at Genoa, was also a native of Lavagna.

The road follows the coast and leads to *Sestri di Levante* (Europa), picturesquely situated on a bay which is terminated by a promontory. It then ascends the beautifully wooded mountains in long windings, affording fine retrospects of the peninsula and valley (the village in the latter is *Casarza*). Farther on the village of *Bracco* becomes visible on the l.: then to the r. the view is again disclosed of the sea, above which the road leads. The village on the coast below is *Moneglia*. Then a gradual ascent through a somewhat bleak district to the *Osteria Baracca* (2100 ft.), whence the road descends into a valley in which the

village of *Baracca* lies. After a slight ascent the road next traverses a well cultivated district to *Borghetto* (Ville de Milan) in the valley of the impetuous *Vara*, an affluent of the *Magra* which falls into the sea near Sarzana and was the ancient frontier between Italy and Liguria, as the Rubicon on the E. formed the frontier of Gaul. The road skirts the broad, gravelly channel of the river for some distance, then diverges l. and enters a wooded tract, in which beautiful chestnuts predominate. Beyond Baracca the sea does not again come into view, until the last height before Spezia is attained, whence a magnificent prospect of the bay and the precipitous mountains of Carrara is enjoyed.

**Spezia.** \*Croce di Malta; Ville de Milan (where Garibaldi resided during his captivity after the battle of Aspromonte), R. 3 fr., L. 75., A. 75 c. — Of the second cl. Albergo Nazionale, in the principal street, and Gran Bretagna (commercial). — *Café Elvetico* and *Café del Commercio*.

*La Spezia* is a small fortress, situated on a beautiful bay, with an important harbour for the Italian fleet. This was the ancient *Portus Lunae*, the excellence of which was frequently extolled by the Romans. The Etruscan town of *Luna* fell to decay under the Roman emperors, and was finally destroyed by the Arabians in 1016; its episcopal see was transferred in 1465 to *Sarzana*. The site of the ancient town is still marked by the ruins of an amphitheatre and circus on the coast between Sarzana and Avenza. From the town of Luna the district derives its appellation of *La Lunigiana*.

Spezia is much frequented in summer as a sea-bathing place, especially by Italians, but the bath-arrangements are very imperfect (bath 50 c.). Beautiful walks along the coast, climate mild and vegetation southern. Delightful excursion to *Porto Venere* on the W. side of the bay (two-horse carr. in 1 $\frac{1}{4}$  hr. 10 fr.; boat with one rower 8, with two 10 fr. in 1 $\frac{1}{2}$  hr.), on the site of the ancient Portus Veneris. A most charming prospect is enjoyed from the ruins of a church rising above the sea, and supposed to occupy the site of the former temple of Venus. The opposite island of *Palmaria*, with a small fortress, is employed as a penal establishment for brigands. Pleasant excursions may also be made to the E. side of the bay, to the village of *Lerici* etc.

The Railway to Pisa passes through several tunnels and reaches stat. *Arcola*, with conspicuous campanile. Beyond the next tunnel the broad *Magra* is crossed. Then to the l.

Stat. **Sarzana** (Rom. *Sergiana*, or *Luna Nova*, from its having superseded the ancient Luna) (*Quattro Nazioni*; *Albergo di Londra*), with the picturesque fortification of *Sarzanella*, constructed by *Castruccio Castracani*. In 1467 the place fell into the hands of the Florentines under Lorenzo de' Medici, from whom it was again wrested by Charles VIII. of France; it subsequently belonged to the Genoese, then to the Sardinians. Sarzana was the birthplace of Pope Nicholas V. (Tommaso Parentucelli, 1447—55), a great patron of learning, and the founder of the library of the Vatican. The *Buonaparte* family is also said to have been settled in the Lunigiana, near Sarzana, before they transferred their residence to Corsica. The *Cathedral*, a good example of Italian Gothic, constructed of white marble, was commenced in 1355. The environs are very fertile. Among the mountains to the l. the white rocks and gorges of the neighbouring marble-quarries are visible. To the r. a fine view of the Bay of Spezia.

Next stat. *Avenza*, a small town on the brook of that name, above which an old castle of Castruccio Castracani, of 1322, with its bold round towers and pinnacles, picturesquely rises. This was formerly the frontier town of the Duchy of Massa. On the coast to the r. is a small harbour for the shipment of the Carrara marble.

Branch Railway from Avenza in 12 min. to

**Carrara** (*Locanda Nazionale*, with the *Trattoria del Giardinetto*, in the principal street on the r., pranzo 2 fr.; travellers are cautioned not to spend the night here, as the mosquitoes are insufferable). A visit to the celebrated and interesting quarries requires 3 hrs. at least. Guides (*Guido Merli* and others) demand 5 fr., but will generally reduce their charge to 2—3 fr.; for a mere superficial survey their services may be dispensed with. From the stat. to the principal street, passing the theatre, is a walk of 40 min.; hence to the Piazza (with the *Café Elvetico*), and an ascent r. to the *Accademia*, in front of which the street to the l. must be followed (r. outside the gate is a brewery, property of a Swiss). The road now skirts the brook *Torano*, passing a succession of marble works, and passes the village of that name. On either side of the valley are the old mines, recognisable by the broad heaps of rubbish. The blocks are detached, drawn out by oxen, and rolled down the hill. The finer description is termed *marmo statuario*. About 400 mines with 6000 workmen are at present in operation. The hours of labour are from 5 a. m. to 2 or 3 p. m.; the forenoon is therefore the best time for a visit (a supply of copper coins should not be forgotten). A horn is blown as a signal when the rock is about to be blasted. The mines of *Monte Crestola* and *M. Sagro* yield the best and largest blocks. The mines of *Fantiscritti*, 3 M. from

Carrara, were worked by the ancient Romans. The Academy at Carrara contains several Rom. antiquities found in this neighbourhood, e. g. a \*basrelief of Jupiter with Bacchus etc.

The town of Carrara contains numerous studios of sculptors (*Lazzerini, Franchi, Pellicia, Bonanni* etc.), some of which should be visited. Most of the inhabitants obtain their livelihood by working the marble. The following churches should also be inspected:

*S. Andrea*, in a half Germanic style of the 13th cent., like the cathedral of Monza, possesses an interesting façade and good sculptures.

*Madonna delle Grazie*, with sumptuous decorations in marble.

The *Accademia delle Belle Arti* contains a great number of copies from antiques, as well as works by sculptors of Carrara.

Beyond Avenza the line next reaches

Stat. **Massa** (*Quattro Nazioni*), formerly capital of the Duchy of Massa-Carrara, with 10,000 inhab., pleasantly situated, surrounded by mountains. The *Palace* was once occupied by Napoleon's sister Elisa Bacciochi (Duchess of Massa-Carrara). The marble-quarries here are very valuable, rivalling those of Carrara.

The train traverses a fertile, well cultivated tract. L. the picturesque ruins of the old castle of *Montignoso*, on an abrupt height, soon become visible. Then stat. *Queceta*; about 3 M. to the l. lies the village of *Serravezza*, with marble-quarries, a place frequented as a summer-residence.

**Pietrasanta** (*Unione*, outside the gate towards Massa; *Europa*), a small town surrounded by ancient walls, beautifully situated among gentle slopes, was besieged and taken in 1482 by the Florentines under Lorenzo de' Medeci. The following churches deserve notice:

*S. Martino* (*Il Duomo*), commenced in the 13th cent., was altered and extended at various periods down to the 16th cent. Ancient font in the *Battisterio*. Bronzes by *Donatello*. *Campanile* of 1380.

*S. Agostino*, an unfinished Gothic structure of the 14th cent., contains a painting by *Taddeo Zucchia*, of 1519, and a fine altar by *Staggi*. The *pinnacled Town Hall* is situated in the Piazza, between these two churches. — Mines of quicksilver are worked in the vicinity.

Near stat. *Viareggio* (*Albergo del Commercio*), a small town on the coast, with sea-baths, the line enters the marshy plain of the *Serchio*, crosses the river beyond stat. *Torre di Lago* and soon reaches the station of *Pisa* (p. 312).

Railway from Pisa to Leghorn see p. 312; from Pisa to Florence by Empoli see p. 324; to Lucca and Pistoja see below.

## 47. From Pisa to Florence by Lucca and Pistoja.

Railway in 4 hrs.; fares 7 fr. 80 c., 6 fr. 40 c., 5 fr.

The line intersects the fertile plain between the Arno and Serchio. First stat. *Bagni di San Giuliano*, at the base of the *Monti Pisani*, known to the ancients as *Aquae Calidae Pisanorum* (Plin. Hist. Nat. II., 103). *Il Pozzetto* is the warmest spring (104° Fahr.), *Bagno degli Ebrei* the coldest (82°). Twelve different baths are distinguished by the names of heathen divinities; there is also a bath for the poor, as well as the usual adjuncts of a watering-place. Many Rom. antiquities have been found here.

At the following stat. *Rigoli* the line approaches the *Serchio*, the l. bank of which it traverses as far as the next stat. *Ripafatto*. It then describes a complete semicircle round the beautifully formed *Monte S. Giuliano*, which, as Dante says (*Inferno*, 33, 30), prevents the two towns of Pisa and Lucca from seeing each other.

**Lucca** (\**Croce di Malta*; \**L'Universo*; *Della Corona*, an unpretending trattoria in the Via di Poggio, opp. the façade of S. Michele), with 22,500 inhab., formerly capital of the duchy of that name, is an antiquated place, with well-preserved fortifications, situated in a fertile plain. A \*Walk round the ramparts affords a succession of charming views of the town itself and the beautiful mountains around it. The sea is 9 M. distant. In the grounds on the N. side stands the monument of *Charles III. of Spain*, erected by his granddaughter the Duchess Marie Louise, in 1822. (Near it the Caffè di Marte).

The foundation of Lucca (Greek and Roman *Luca*) belongs to a very remote period. It first appertained to Liguria, afterwards to Etruria; under the Romans it subsequently became an important municipium. Here, in B. C. 56, *Julius Caesar*, at that period governor of Gaul, held a conference with Pompey and Crassus, with whom he had been associated since B. C. 60 in order to discuss a plan for the administration of the vast Roman empire for the ensuing five years. The splendour of Lucca at that period is still indicated by the remains of the Roman \**Amphitheatre* near *S. Frediano*. After the fall of the Roman Empire, Lucca belonged successively to the Goths, Lombards and Franks, then became a duchy, and in the 12th cent. a republic. The feuds of the Guelphs and Ghibellines impaired the strength of the place so seriously that in 1314 it was compelled to succumb to *Uguccione della Faggiuola* of Arezzo, the warlike governor of Pisa, who is believed by some to be the deliverer promised to Italy by Dante (*Inferno*, I., 102). The poet resided with his friend Uguccione at Lucca in 1314, and



there became enamoured of the youthful *Gentucca* (Purgatorio 24, 23), but he does not describe the inhabitants in very flattering terms (Inferno 21, 41). After the expulsion of Uguccone, Lucca fell in 1325 into the hands of the powerful *Castruccio Castracani degli Interminelli* of Lucca, who was also master of Pisa and Pistoja. On Sept. 23rd, 1325 he defeated the Florentines at *Altopascio* and in 1327 was nominated imperial governor of Tuscany by Emp. Lewis the Bavarian. On his death in 1328 the power of Lucca declined; its next master was *Martino della Scala*: it subsequently came into the possession of Pisa, but in 1369 purchased its own freedom from Charles IV for 300,000 fl. and remained independent till the invasion of the French in 1799. In 1805 Napoleon gave Lucca as a principality to his sister *Elisa Bacciochi*; in 1814 it came into the possession of the dukes of Parma of the house of Bourbon, who in 1847 ceded it to Tuscany. — The greatest artist of whom Lucca boasts is *Matteo Civitani* (1440), whose principal works are in the cathedral.

The town is well built, and possesses numerous churches and handsome buildings interesting to the architect. At the same time it contains a considerable number of good sculptures and paintings, valuable in the history of art. At the commencement of the 14th cent., Lucca was the only place in Italy where silk was produced and manufactured. This branch of industry had been imported from Sicily, whither the Normans had brought it from Greece. The silk-culture of Lucca is still considerable, but a number of other manufactories now flourish here, which have procured for the town the name of *Lucca l'Industriosa*.

The finest of the squares is the

\**Piazza Maggiore* (*Napoleone*), with the *Palazzo Pubblico*, where in 1843 a handsome \**Monument* was erected to the Duchess Marie Louise, in recognition of the service rendered by her to the town by the erection (1823—32) of an aqueduct (worthy of inspection) of 459 arches. — The *Palazzo Pubblico*, formerly *Ducale*, commenced 1578 from designs by *Ammanati*, but still incomplete, contains a small, but choice \**Collection of Pictures*, most of them modern, by *Michele Ridolfi* (of Lucca, d. 1853), *Nocchi* (*Aurora*), *Giovanetti*, *Camuccini* etc.

The \**Piazza S. Martino*, or *del Duomo*, and the *Piazza S. Michele*, with the *Palazzo Pretorio* (Post-Office), in the style of the 16th cent., and the statue of *Buriamacchi* (d. 1548), by *Cambi*, erected 1863.

The \**Piazza del Mercato*, with remains of a Roman *Amphitheatre*, consisting of two series of arcades each of 54 arches;

the lowest rows of seats are covered with rubbish: Remnants of an ancient theatre are also shown near the church of *S. Maria di Corte Landini*. The most ancient church is that of

\**S. Frediano* (St. Frigidianus), a basilica of the 7th cent., on the N. side of the town, founded by the Lombard kings Bertharic and Cunibert, in honour of an Irish saint of that name, who was bishop of Lucca in 560—78. The present façade was erected in the 12th cent. on the site of the former apse; the Ascension in mosaic with which it is adorned was restored 1827. The nave is supported by 22 antique columns.

The \**Cappella di S. Agostino* (2nd to the l.) contains two old \*frescoes by *Amico Aspertini*, pupil of Francia, judiciously retouched by *Michele Ridolfi*. Above is God the Father, surrounded by angels, prophets and sibyls; in the lunette to the l. the Entombment; below it, to the l., an image of Christ found in the sea (*Volto Santo*), drawn by two oxen; r. St. Augustine, baptized by St. Ambrosius at Milan. In the lunette on the wall on the r. St. Augustine instructing his pupils, and presenting them with the rules of his order; beneath, to the l., the Nativity and Adoration of the Magi; r. the miracles of S. Frediano, who checks an inundation of the sea. — In the *Cappella del S. Sacramento* (4th to the l.) an altar with reliefs by *Jacopo della Quercia* (1422), a Madonna with four saints. — Over the altar to the r. behind the pulpit is the \*Coronation of Mary; below are king David and Solomon. St. Anselm and St. Augustine, by *Francesco Francia* (covered). At the foot of the picture are four scenes from the history of the Augustine Order. — The last chapel but one on the r. contains the tomb of St. Zita, the patroness of Lucca, mentioned by Dante (*Inferno* 21, 28); in the church, in front of the chapel, the ancient font, with unexplained representations by *Magister Robertus* (1151).

\**S. Martino*, or *Il Duomo*, near the Piazza Grande, erected 1060—70 by *Anselmo Badagio* of Milan, Bishop of Lucca and subsequently Pope Alexander III. (1061—73), in the finest round-arch style, possesses a façade with rich sculptures by *Guidetto* (1204) and in the vestibule sculptures of somewhat later date from the history of St. Martin. Over the small door on the r., is St. Regulus, l. descent from the Cross by *Nicola Pisano* (1233). The interior, in the form of a Latin cross, with nave and aisles 136 paces in length, transept 70 and nave 44 paces in width, is strikingly impressive. One pointed arch only is observed, which was added to the round arches in 1308.

The stained glass in the side windows is modern, those in the choir by *Pandolfo di Ugolino da Pisa*. Services of the custodian unnecessary, except to show the pictures which are covered. 1st Altar on the r., Nativity by *Passignano*; 2nd, Adoration of the Magi, *F. Zuccherò*; 3rd, Last Supper, *Tintoretto*; 4th, Crucifixion, *Passignano*; 5th, Resurrection, *Michele*

*Ridolfi* (1836). Pulpit by *Matteo Civitali* (1498). In the sacristy a Madonna with SS. Clement, Peter, Paul and Sebastian, by *Dom. Ghirlandajo*. \**La Croce dei Pisani*, beautifully executed in 1350 by *Bettuccio Baroni*, in silver, gilded, originally belonged to the Pisans, but was carried off by the inhabitants of Lucca (not shown except by special request). The S. transept contains the beautiful marble \*monument of Pietro da Nocetto, secretary of Pope Nicholas V., by *Matteo Civitali* (1472); by the same master, on the wall to the r., is the portrait of Count Domenico Bertini (1479); also in the Cappella del Sacramento (1st Chapel r. of the choir) two angels in an attitude of adoration and the altar of St. Regulus (2nd Chapel r. of the choir), with St. Sebastian and John the Baptist. The first Chapel l. of the choir contains the "Altar of Liberty", which Lucca recovered in 1369 from Emp. Charles IV (inscription: *Christo liberatori atque divis tutelariibus*), with a Resurrection by *Giambologna* (1579). On the wall St. Petronilla, by *Daniele da Volterra*. In the following Cappella del Santuario, a \*Madonna by *Fra Bartolommeo* (1509). The marble decorations are by *Civitali*. The l. transept contains the \*sarcophagus of Ilaria del Carretto (d. 1405), by *Jacopo della Quercia* (1444). In the nave is a small octagonal chapel of marble, partially gilded (\*Il Tempietto), erected 1484 by *M. Civitali*, and containing the *Volto Santo di Lucca*, an ancient crucifix in cedar-wood, said by tradition to have been made by the hands of *Nicodemus*, and to have been transferred in a miraculous manner from the Holy Land to Lucca in 782. It is shown publicly three times a year only, but may be inspected at any time by permission of the archbishop. In front of the entrance is suspended a candelabrum of solid gold, 24 lbs. in weight, presented by the inhabitants of Lucca in 1836, when the approach of the cholera was dreaded. On the opposite side a statue of St. Sebastian, also by *Civitali*. Over the 4th altar on the l. the Presentation in the Temple, by *A. Bronzino*. L. of the entrance Finding of the *Volto Santo*, a fresco by *Cosimo Roselli*. On the pavement of the nave, inlaid work of coloured stones, representing Solomon's Judgment.

At the back of the cathedral is the small Chapel of *Sta. Maria della Rosa*, a remarkable Gothic structure of 1333.

The Bishops (since 1726 Archbishops) of Lucca enjoy special privileges and wear scarlet robes like those of the Cardinals; the 18 canons and 33 minor ecclesiastics also possess higher distinctions than those usually appertaining to their rank.

Near the cathedral is the church of *S. Giovanni*, an ancient basilica of the 8th or 9th cent. The nave rests on 10 columns 3 of which are evidently of great antiquity; the whole has been skilfully restored. The baptistery, now of a square form, adjoins the l. transept. Over the portal of the church a Madonna with the Apostles, and old relief of the 12th cent.

Not far from the Piazza Grande is *S. Alessandro*, a simple structure completed before 1080, containing fine antique columns.

*S. Francesco*, a spacious edifice, erected 1442, contains the monuments of the poet Giov. Guidiccioni (16th cent.) and the celebrated Castruccio Castracani (d. 1328), to the r. by the wall, between the 3rd and 4th altars.

*S. Romano* (behind the Palazzo Ducale) existed as early as the 8th cent., but was remodelled in the 17th by *Vincenzo Buonamici*. It contains two excellent pictures by *Fra Bartolommeo*, the \**Madonna della misericordia*, of 1515, and \**God the Father with Mary Magdalene and St. Catharine of Siena*, of 1509 (both covered). Behind the high altar the sarcophagus of St. Romanus, attributed to *Civitati*, 1490.

*S. Michele*, a very ancient church, founded 784 by Teutprandus and his wife Gumpranda, has a façade of 1188; in the pediment an angel with brazen wings which are moved by the wind. The row of columns on the S. side was added in 1377. The 1st Chapel r. of the entrance contains a *Madonna in Trono* by *Fra Filippo Lippi*.

Among the numerous charitable institutions of Lucca may be mentioned the *Deposito di Mendicittà* (poor-house), established in the Italian-Gothic *Palazzo Borghi*, with lofty tower, erected in 1413 by *Paolo Guinigi*, chief of one of the most powerful families of Lucca. Among the *Libraries* the most remarkable are the *Archiepiscopal*, containing 20 valuable MSS. and 400 rare editions, the *Library of the Chapter* with about 500 MSS., the *Biblioteca Reale* with MSS. (amongst them Latin poems of Tasso, written by his own hand) and early specimens of printing. The *Archives* also contain several curiosities.

The environs of Lucca are delightful and afford favourite sites for villas, many of which are let to strangers. They are generally well fitted up, but in summer hot and destitute of shade.

The stranger should visit the (3½ M.) royal \**Villa di Marlia*, surrounded by beautiful grounds, points of view etc., resembling Marly at Paris (whence the name); also a Greek chapel with old paintings etc. (permission must be obtained at Lucca).

On the road to Viareggio, about 6 M. to the W., near the *Lake of Massaciuccoli*, are situated the Roman ruins known as the \**Bagni di Nerone*, with beautiful environs. The *Aqueduct* to the S. of Lucca, with its 459 arches, recalling the Campagna of Rome, is worthy of inspection.

The **Baths of Lucca**, known in the middle ages, about 12 M. distant from the town (diligence and omnibus several times daily in 2½ hrs., fare 3 fr.; carr. 15 fr.), are situated to the N. in a mountainous district, on the small river *Lima*. An excursion there and back may easily be accomplished in one day if Lucca be quitted at an early hour. The town is quitted by the Porta Sta. Maria. The road leads N. by the bank of the Serchio, the impetuous water of which is confined between lofty embankments. The road to the beautiful *Villa Marlia* (p. 334) diverges to the r. The Serchio is then crossed by the bridge of *Muriano*, decorated with figures of saints, and a charming hilly district traversed. The road passes the villages of *Sesto*, *Val D'Ottavo* and *Diecimo*, crosses the *Devil's Bridge*, said to have been constructed by Castruccio in 1322, and enters the valley of the *Lima*, on both banks of which roads lead to the baths. About 3 M. farther is the prosperous village of *Ponte a Serraglio*, with hotels (Europa; \*Croce di Malta), post-office (letters arrive daily between June 1st and Sept. 30th from Lucca at 10 a. m. and are despatched at 4. 30 p. m.), casino, ball-rooms etc. Here too the principal baths are situated. There are also warm springs at *Villa*, *Bernabò*, *Docce Basse*, *Bagni Caldi* and *S. Giovanni* (85—130° Fahr.). Of these Bernabò (so called from a native of Pistoja who was restored to health here in the 16th cent.) is most recommended. The valley of the Lima is cool and well shaded, affording healthy and delightful quarters for the summer. Many beautiful excursions may be made among the neighbouring mountains, thus to the bridge *Della Maddalena*, to the village of *Lugliano*, to the old watch-tower *Bargilio*, affording a magnificent prospect in clear weather. The arrangements for the accommodation of visitors, pensions (5 fr. a day and upwards, children and servants one-half, at Pagnini's and others), carriages, horses, donkeys, shops etc. resemble those of Interlaken, although on a smaller scale. Messrs. *Carina* and *Giorgi* are two of the principal physicians. The best and quietest apartments are at the *Bagni alla Villa* and the *Bagni Caldi*, the most cheerful at *Ponte a Serraglio*, which is the central point of the various establishments, and the usual evening resort of the visitors. The casino, or *Ridotti*, stands on an eminence in the vicinity. Near it is the *Nuovo Ospedale*, erected by the Russian Prince Nicholas Demidoff.

The railway from Lucca to Pistoja at first traverses the plain to the E.; at a short distance to the S. lies the *Lago di Bientina* (p. 324). Stat. *Porcari*; then *Altopascio*, where the line turns to the N. Next stat. *Pescia* (Posta), a small town, situated about 1½ M. to the N. on the river of that name, which the railway now crosses, in a delightful district, where the silk-culture and several paper-manufactories flourish. The *Cathedral* of Pescia possesses remains of an ancient façade, and a fine monument of Baldassare Turrini by *Raffaele da Montelupo*, a pupil of Michael Angelo.

Hence to Pistoja the district continues to be most attractive. Stat. *Borao a Buquiano*, then *Monte Catini*. Here, on Aug. 29th,

1315, Uguccione della Faggiuola, the Ghibelline prince of Pisa and Lucca, defeated the Florentines. The warm baths (*Bagni di Monti Catini*) in the vicinity, furnished by the former Grand Duke Leopold I. with bath-establishment and other conveniences, attract a considerable number of visitors.

The line intersects the rich valley of the *Nievole*. Stat. *Pieve a Nievole*; r. *Monsummano* on a conical eminence, with warm springs. By the next stat. *Serravalle*, an important frontier-fortress during the wars between Lucca and Pistoja, the line crosses the watershed between the *Nievole* and *Ombrone*, both affluents of the Arno. On an eminence near the Ombrone, in a fertile district, is situated the ancient town of

**Pistoja** (\**Albergo di Londra*, outside the town, on the way to the stat.; *Globo*, *Posta*, both in the Piazza Cino; *Caffè del Globo*), Rom. *Pistoria*, near which, B. C. 62, Catiline was defeated and slain, in the middle ages the focus of the fiercest struggles between the Guelphs and Ghibellines. In the year 1300 the *Cancellieri* and *Panciaticchi*, or *Black* and *White* parties, mentioned by Dante (*Inferno* 24, 143), which afterwards extended their operations to Florence and influenced the fortunes of the poet himself, were formed here. Pistoja was the birthplace of the celebrated jurist and poet *Cino* (1270—1336), a contemporary of Dante, but unknown to him, and of the satirist *Niccolò Forteguerri* (1674—1735), author of the *Ricciardetto* (his statue in the Piazza, 1863). In the history of art the town also holds a prominent position owing to its valuable sculpture of the 12th—14th cent. The modern Pistoja possesses broad, well-built streets, 12,000 inhab., iron-works of some extent and gun-manufactories. Pistols are said to have been invented here and to derive their name from Pistoja.

In the great piazza is situated the \**Palazzo Pretorio*, formerly *del Podestà*, with the arms of the ancient Podestà, erected in the 13th cent., with additions of 1367—77, now seat of the tribunal. In the handsome court (cortile) of 1377 is the seat of the judge, behind a large stone table. The wall bears the following inscription of 1507:

*Hic locus odit, amat, punit, conservat, honorat,  
Nequitiam, leges, crimina, jura, probos.*

The court is adorned with old frescoes, restored 1844, and the arms of the different Podestà's. Opposite is the

*Palazzo della Comunità* (degli Anziani), erected 1294—1385 in the Italian Gothic style, with spacious and sombre halls, now the *Municipio*. By the central window is the bust of Filippo Tedici, who in 1322 was instrumental in placing the town at the disposal of Castruccio Castrani and afterwards became its ruler. The *Camera degli Avvocati*, adjoining the chapel, contains a representation of the giant Grandonio, who is said to have been 15 ft. high and to have conquered the Baleares in 1202. His battle-axe and a number of other curiosities are also shown. In the centre is a court surrounded by Gothic halls.

Of the churches the following are the most interesting:

\*S. *Jacopo*, or the *Cathedral*, founded at an early period and constructed at various dates, was extended in the 13th cent according to designs by *Nicola Pisano* (?); the tribune was added 1599 by *Jacopo Lafri*. The interior, restored in questionable taste in 1838—39, consists of nave and aisles supported by 16 columns. In the vestibule are faded frescoes by *Giovanni Pis- tojese*. Over the principal entrance a good bas-relief in terra-cotta (Madonna surrounded by angels) by *Andrea della Robbia*.

R. of the entrance is the \*Monument of Cino da Pistoja (d. 1336), attributed to *Andrea Pisano*. The bas-relief represents Cino instructing 9 pupils, among them Petrarch, who afterwards composed a sonnet on his master's death, calling on the women to mourn for Cino as the poet of Love. The female figure is thought to be Selvaggia Vergiolesi, the wife or mistress of Cino. Above is the statue of Cino, surrounded by 6 smaller figures (of which the female figure is probably symbolical of Jurisprudence). The inscription of 1614 refers to Cino as a jurist only: *Cino erimio juris interpreti Bartholi praeceptoris dignissimo populus Pistorj. civi suo b. m. fecit.* — L. of the entrance the \*Monument of Cardinal Fortiguerra, with the Baptism of Christ, by *Verrocchio* (1474) and *Lorenzetto*. — The Cappella del Sacramento (l. of the choir) contains a Madonna with St. John and St. Zeno by *Lorenzo di Credi*, presented by Ferdinand de' Medici (1593). Bust of Bishop Donato de' Medici by *A. Rossellini* (1475). Over the high altar a Resurrection by *Angelo Bronzino*. Beautifully inlaid choir stalls, attributed to *Vitoni* (1500). In the Cappella S. Jacopo (r. of the choir) a richly decorated altar and tabernacle; in a niche over the altar a sitting statue of St. James, surrounded by apostles and prophets, wrought in silver by *Giglio Pisano* (1349—53). In front of the altar is a large silver tablet with 15 reliefs of subjects from the Old Testament, by *Andrea di Jacopo d'Ognabene* (1316) of Pistoja; the silver tablets at the sides by *Piero da Firenze* (1357) and *Leonardo di Ser Giovanni*, pupil of Orcagna (1366). About 446 lbs. of silver are said to have been employed in the execution of this work of art. In 1293 this altar was pillaged by *Vanui Fucci*, who is accordingly placed by Dante (*Inferno* 24, 138) in the in-

fernal regions — The sacristy contains a font by *Andrea Ferrucci da Fiesole*, representing the Baptism of Christ with angels. An ancient sarcophagus here contained the bones of St. Felix for several centuries.

The campanile was originally a fortified tower, termed *Torre del Podestà*, and still bears the arms of the former governors of the town. *Giovanni Pisano* adapted the tower to its present purpose and added the three series of arches.

Opposite to the cathedral is situated the octagonal *\*Baptistry of San Giovanni Rotondo*, erected 1337 by *Andrea Pisano* in the Italian Gothic style, with sculptures and a pulpit on the exterior. The large font is of earlier origin than the building itself and probably dates from 1256.

*\*S. Andrea*, a very ancient edifice, is believed to have been formerly the cathedral. On the architrave of the entrance are sculptures of 1166, representing the Adoration of the Magi, with the inscription: *Fecit hoc opus Gruamons magister bon. et Adod frater ejus*. These masters were natives of Pistoja, where they executed several other works. In the interior is a *\*Pulpit* by *Giovanni da Pisa*, 1298—1301, a copy of that executed by his father at Pisa, to which it is preferred by Cicognara. a hexagon with reliefs from the Old Testament on five sides.

*S. Bartolommeo in Pantano* is an early structure in the Lombard style, with sculptures by *Rodolfo* (1167) on the façade, representing the Mission of the apostles, and a pulpit by *Guido da Como* (1250), borne by lions.

*S. Domenico*, erected 1380, contains the monument of the jurist Filippo Lazari (d. 1412), by *Bernardo di Matteo Fiorentino*, 1464. The *Cappella Rospigliosi* is adorned with monuments of the family of that name, and the miracle of S. Carlo Borromeo, by *Jacopo da Empoli*, St. Dominic receiving the rosary, by *Angelo Bronzino*, and St. Sebastian by *R. Ghirlandajo*. Adoration of the Magi and Crucifixion with saints. The Virgin and Thomas Aquinas, by *Fra Paolo Pistoiese*. The cloisters were decorated with paintings by *Sebastiano Veronese* and others, 1596.

*S. Francesco al Prato*, an Italian Gothic building of 1294, possesses some good paintings by *Bronzino* and other masters. The hall of the chapter is decorated with frescoes of scenes from the life of St. Francis, attributed by Vasari to *Puccio Capanna* (about 1400).



\**S. Giovanni Fuoricivitas (Evangelista)* was erected in the Lombard style about 1160, perhaps by *Gruamons*, whose name is inscribed above the relief of the Last Supper on the architrave of the side entrance. The *Pulpit*, adorned with 11 reliefs on the three sides, is of the school of *Nicola Pisano*, about 1270. Interesting font, borne by three female figures, by *Giovanni Pisano*. The Visitation of Mary, a life-size group in terracotta, by *Andrea della Robbia*. The sacristy contains a fine picture of the time of *Giotto*, representing the Virgin with Evangelists and saints.

*S. Maria dell' Umiltà*, with a bald and unsightly façade, was erected 1494 by *Ventura Vitoni*, pupil of Bramante, in the Renaissance style, of symmetrical proportions. Dome of 1509 by *Vasari*, frescoes and paintings of the interior by the same master and others. A bust of Pope Pius VII. commemorates his visit to Pistoja in 1814. By one of the altars is the silver laurel-wreath presented to the poetess Corilla Olimpica on the Capitol at Rome.

Among the *Palaces* the most interesting is the \**Ospedale del Ceppo*, erected 1277, but subsequently remodelled, adorned with reliefs in terracotta by *Giovanni*, *Luca* and *Girolamo della Robbia* (1525-85), one of the finest productions of these masters. The *Palazzo Panciatichi*, near *S. Giovanni Evangelista*, and the *Pal. Cancellieri* recel by their names the deadly feuds of the middle ages. The families of these names, as well as the *Rospigliosi*, are still in existence at Pistoja. The old episcopal palace in the Gothic style, with armorial bearings, is now employed for other objects.

Two *Libraries*, the *Fabbroniana* and *Fortiguerra*, founded by two cardinals born at Pistoja, contain a number of valuable works. In the *Accademia delle Scienze*, the *Casa Bracciolini* and *Casa Tolommei*, several pictures and curiosities are preserved. — The \**Villa Puccini*, 1 M. to the N. of Pistoja, possesses beautiful gardens and works of art by Pampaloni etc.

Railway from Pistoja to Bologna see R. 44.

The line to Florence intersects a rich tract at the base of the Apennines. Stat. *S. Piero*. L. the picturesque castle of *Monte Murlo* comes into view; near it, July 31st, 1537, the Florentine republicans, under Baccio Valori and Filippo Strozzi, succumbed to the superior power of the Grand Duke Cosimo de'

Medici. The castle, in the style of the 13th cent., is the property of the Counts della Gherardesca, descendants of the ill-fated Ugolino, whose death in the "Tower of Hunger" at Pisa (1284) is depicted in thrilling terms by Dante (*Inferno* C. 33). Monte Murlo deserves a visit, which may easily be accomplished on foot from San Piero, and the walk may advantageously be prolonged to (1½ hr.) Prato.

**Prato** (*Posta*), a well-built town with 12,000 inhab., on the *Bisenzio*, with beautiful environs. is an industrial place, straw-plait being one of the staple commodities; it also enjoys a high reputation for the excellence of its bread. It formerly appertained to Florence, the fortunes of which it shared throughout the whole of the middle ages. In 1512 the town was taken by storm by the Spaniards under Cardona. The cathedral with its adjuncts is the principal point of attraction.

\**Il Duomo*, commenced in the 12th cent., completed by *Giovanni Pisano* in the 14th, is a structure in the German Tuscan style, with façade of 1450, the gallery of which was adorned by *Donatello* with sculptures in 1450. From this gallery the highly revered *Sacra Cintola*, or "girdle of the Virgin" which is preserved in the cathedral, is periodically exhibited to the people. Over the principal entrance a Madonna with SS. Stephen and Lawrence in terracotta, by *Luca della Robbia*. In the interior the \**Cappella della Cintola*, adorned with mural paintings by *Agnolo Gaddi* (1395), from the life of the Virgin, and her statue on the altar, by *Giovanni Pisano*. In the choir, at the back of the high altar, are the histories of John the Baptist and St. Stephen by *Fra Filippo*; r. the Death of St. Bernard, by the same master. By the principal entrance the Virgin delivering the girdle to St. Thomas, by *Ridolfo Ghirlandajo*, the guardian angel by *Carlo Dolce*. Fine round \*pulpit, resting on sphinxes and snakes, by *Mino da Fiesole*, adorned with admirable reliefs. The campanile, in the Lombard style, is by *Giovanni Pisano*.

*Madonna delle Carceri*, erected 1491 by *Giuliano di San Gallo*, is in the form of a Greek cross, surmounted by a dome, containing a fine altar by *Antonio di San Gallo*, brother of the architect.

\**S. Domenico*, of the 13th cent., possesses paintings by *Fra Filippo*. - \**S. Francesco* contains (in the hall of the Chapter) mural paintings from the Gospel of S. Matthew by *Niccolo Petri*.









The *Palazzo della Comunità* and the *Casa del Cancelliere* contain paintings by *Filippo Lippi*.

About 2 M. to the N.W. of the stat. rise the hills of *Monteferrato*, which those who have leisure should visit. A short distance farther is *Figline*, with serpentine-quarries, yielding the stone known as *Verde di Prato*, which has been employed in architecture for centuries. About 3 M. farther are the copper-smelting works of *La Briglia*, successfully carried on by English proprietors.

Beyond Prato the train proceeds to stat. *Calenzano, Sesto* (i. is *La Doccia*, a villa of the Marchese Ginori, with porcelain manufactory, at the base of *Monte Morello*, p. 345). *Castello* (near it is *La Petraja*, a royal villa, celebrated flower-gardens, p. 394), *Rifredi* and *Florence* (railway stat. beyond the church of S. Maria Novella), see below.

## 48. Florence.

**Arrival.** The station (*Stazione Centrale*) is near S. Maria Novella. Fiacre to a hotel 1 fr., box 25, travelling-bag 15 c.; the railway-porter receives a trifling gratuity. Most of the hotels send omnibuses to the trains. A simple declaration that the luggage contains nothing excisable generally suffices to prevent detention on entering the town.

**Hotels.** \*Italia (in the former Palazzo Murat); New York (formerly Palazzo Ricasoli); Gran Bretagna; Arno; \*Hôtel de la Ville (Piazza Nanin), R. 3, D. 4½ fr.; opp. to it the new \*Hôtel de la Paix, not expensive; all in the Lung-Arno. Hôtel du Nord and Hôtel de l'Europe, both in the Piazza S. Trinità. Albergo di Firenze, in the Via de' Cerretani, near the cathedral. Hôtel de Rome, Piazza S. Maria Novella. These are all of the first class: R. 2½ fr. and upwards, L. and A. additional, D. (generally at 6 o'clock) 4—5 fr., pension for a stay of some length 8—10 fr. per diem. — Second class: \*Pension Thuillier, Via Garibaldi 5 (Pl. B. 2), Pens. 8 fr.; \*Pension Suisse, Via Tornabuoni, R. from 2, D. 3 fr., pension 6 fr.; Albergo del Parlamento, Piazza S. Firenze, Via de' Leoni 4, new; Città di Milano, Via dei Cerretani; Hôtel de Genève, Mercato Nuovo; Pensione Americana, Via della Vigna Nuova; Pensione Inglese, Via del Sole 3; Isole Britanniche (Locanda Scarpa), Piazza S. Maria Novella; Hôtel Bonciani, Via Panzani; Corona d'Italia, near the Cascine. — The following inns are more in the Italian style, and connected with restaurants; the traveller of moderate requirements, not unacquainted with the language of the country, will find some of them very tolerable, as well as inexpensive: Luna, Via Condotta; Patria, Fenice, Stella d'Italia, all in the Via Calzajoli; Porta Rossa, Via Portarossa (commercial).

**Hôtels Garnis and Private Apartments.** Casa Nardini, Borgo SS. Apostoli No. 17, second floor, R. (several looking to the Lung-Arno) 1½ fr. per diem. No. 5 in the same street, Casa Santi. Similar establishments, recognisable by the notices or placards, are situated in the Lung-Arno, Piazza della Signoria, near the cathedral, Piazza S. Maria

Novella, Piazza Pitti etc. In winter, which is the "season" at Florence, two rooms with every convenience cost on an average 60 fr. per month, attendance about 5 fr.; in summer 40-50 fr. The pleasantest situation in winter is the sunny side of the Lung-Arno. The other quarters of the town on the r. side of the Arno (environs of the cathedral, *Via dei Cerretani*, *Piazza S. Maria Novella*, *Via Cavour*, *Piazza dell'Indipendenza* etc.) as well as the *Piazza Pitti*, may also be mentioned as healthy and agreeable situations. The quarter of the town on the l. bank of the Arno, especially in the vicinity of the river, is considered less healthy. In winter it is most important to secure rooms with a S. aspect, which are almost indispensable for health, as well as comfort in Italy, where brilliant sunshine so often strongly contrasts with bitterly cold winds. The Lung-Arno is almost deserted in summer on account of the exhalations and the swarms of gnats and mosquitoes, and a N. aspect is preferred. The heat in July and August is generally most oppressive, and for these months quarters should be sought for in one of the numerous villas charmingly situated on the neighbouring heights. Information respecting houses to be let in whole or in part may be obtained at the offices of the commission-agents.

**Restaurants.** \**Luna*, *Via Condotta*; \**Café de Paris*, *Via de' Cerretani* (dinner 4-5 fr. or à la carte); *Rossini*, *Patria* and *Stella* in the *Via Calzajoli*; \**Antiche Carrozze*, *Borgo SS. Apostoli*, near the *Porta Vecchia*; *Porta Rossa*, *Via Portarossa*; \**Ville de Paris*, *Via della Spada* 3; *Trattoria del Barile*, first floor, *Via dei Cerchi* (good wines). A tolerable dinner for 2-4 fr. may be obtained at one of these establishments (wine about 60 c. per half-bottle, bread 15 c., waiter 15-20 c.); usual hours 5-7 o'clock. Luncheon is usually taken at one of the *cafés*. The cuisine of Florence is by no means deserving of high commendation.

**Cafés.** \**Café de Paris*, *Via de' Cerretani*; *Caffè del Parlamento*, behind the *Palazzo Vecchio*; *Flora*, *Via del Proconsolo*; \**Doney*, *Via Tornabuoni*; *Risorti*, *Via Cavour*; *Ferruccio* and \**Wital* in the *Por S. Maria* (*Mercato Nuovo*), near the *Ponte Vecchio*; *Piccolo Elvetico*, near the cathedral, etc. etc. — Usual charges: cup of coffee 20-25 c., ices 30, beer per half-bottle 25 c. An atmosphere of tobacco-smoke pervades these *cafés* in winter, but they are frequently resorted to by ladies in summer. Strangers are cautioned against purchasing photographs etc. of hawkers and others, who force their way into the *cafés* in quest of prey. The well-known "*Fioraje*", or flower-girls, are frequently very importunate.

**Confectioners.** \**Castelmur*, *Via Calzajoli*; \**Doney* and \**Giacosa* in the *Via Tornabuoni*. — Good Italian *Wines* at *Mellini's*, *Via Calzajoli*; *Barile*, *Via dei Cerchi* 10; *Palazzo Ricasoli*, *Via Ricasoli*.

*Beer* at the \**Birraria* of *Gilli* and *Letta*, *Piazza della Signoria*, 25-30 c. per glass. *Birraria*, a beer-garden, *Via de' Buoni*, near the cathedral.

**Reading Room.** *Vicusseux*, *Piazza S. Trinità*, 8. a. m. to 10 p. m., adm. 50 c., per month 7, quarter 14 fr.; *Vauni*, *Via Tornabuoni*, near *S. Gattano*, less expensive.

**Post Office**, Piazza della Signoria. *Telegraph Office*, Palazzo Riccardi, Via dei Ginori.

**Carriages**. Stands at the cathedral, Piazza S. Trinità etc. A good two horse carr. may be hired for about 15 fr. per day, 300 fr. per month. — *Fiacres*, the drivers of which are bound to carry a "tariffa": per drive in the town 80 c., two-horse 1 fr.; per hr. 1 fr. 60 c. and 2 fr.; at night (1 hr. after Ave Maria to 6 a. m.) per drive 1 fr. or 1 fr. 25, per hour 2 fr. or 2 fr. 50 c. — Drives without the town according to agreement.

**Druggist**. English, Via Tornabuoni, where enquiries may be made regarding physicians. — *Dentists*: Trentuno and Campani, Piazza della Signoria; Duun, Piazza S. Maria Novella.

**Baths**. Peppini, Borgo SS. Apostoli 5 (1 fr.); also Via di Parione 28.

**Theatres**. Della Pergola, erected 1638, restored 1857, Via della Pergola, E. of the cathedral, for operas and ballet, with seats for 2000 pers. (pit 1½ fr., other places in proportion); Pagliano, Via del Diluvio, similar to the Pergola; Nuovo, Via S. Egidio; Niccolini, Via Ricasoli, generally a good French company, 1 fr. 40 c.; Nazionale, Via de' Cerchi; Alfieri, Via Pietra Piana; Goldoni, open-air theatre; Rossini (formerly Borgognissanti); Politeama Vittorio Emanuele, open-air theatre for operas, ballet etc., occasionally employed as a circus, Corso Vittorio Emanuele near the Cascine; so also Arena Nazionale, Via Nazionale, and Nuova Arena al Parterre, outside the Porta S. Gallo.

**Booksellers**. Goodban, Piazza S. Trinità, for English, French and Italian literature, also photographs and stamps. Bettini, for Italian literature, Via Tornabuoni; Loescher, principally for German literature, Via Tornabuoni. Brecker, Via Maggio 15, with circulating library. Berletti, Via de' Banchi, circul. musical library. — Pianos may be hired of Ducci, Via Tornabuoni, Piazza Antinori.

**Photographers**. Goodban s. above; Alinari, Via Nazionale 8, a very attractive establishment; Bernoud, Via dell' Orivolo 51, shop Via del Proconsolo 20.

**Shops**. The best are in the Via Calzajoli and Via Tornabuoni. Alabaster-wares etc. in the Lung-Arno. In shops where the prices are not fixed, the price demanded is almost invariably one-third or one half in excess of the real value of the article. A polite offer by the purchaser of what he believes to be an adequate price will generally be attended with the desired result. This pernicious system is unfortunately almost universally prevalent in Italy.

**Artists**. Benvenuti, Palazzo Ricasoli, Via Ricasoli; De Fabris, Accademia delle Belle Arti; Marco, Casa Tivoli, Lung-Arno; Mussini, Via S. Sebastiano.

**Sculptors**. Bazzanti, Lung-Arno; Costa, Via Ricasoli; Dupré, Via della Sapienza; Insom, Via della Scala; Powers, Via de' Seragli; Romanelli, Piazza S. Frediano.

**Bankers**. Fenzi and Co., Piazza della Signoria. Schmitz and Capezuoli, Via del Proconsolo 10. — *Money Changer*: Via Calzajoli 9 etc. *Goods-Agent*: Mantellini, near Or S. Michele.

**Ambassadors**. English, Via dei Buoni 4 (Pal. Orlandini); American, Via Cavoni 6; Spanish, Pal. Guadagni, outside the Porta al

Prato; Austrian, Via S. Apollonia 8; Russian, Via Ghibellina 77. There are also French, Prussian, Belgian and other legations, but their addresses are less likely to be useful than the above, and need not be here enumerated.

**English Church Service.** *English Church*, Via Maglio, behind S. Marco; *English Chapel*, Palazzo Rinuccini 31. — *Presbyterian Service*, Lung-Arno Guicciardini 9.

**Railways.** (1). To Bologna by Pistoja 5 times daily in 5½ hrs. (R. 44). — (2). To Pisa by Pistoja and Lucca 3 times daily in 3½ hrs. (R. 47). — (3). To Pisa and Leghorn by Empoli 4 times daily, in 2½ and 3 hrs. respectively (R. 45). — (4). By Empoli to Siena twice daily in 3 hrs.; to Orvieto in 7 hrs. — (5). To Arezzo 4 times daily in 3 hrs., to Perugia 3 times daily in 4½–6½ hrs.

**To Rome** three different routes: 1st. By Arezzo, Cortona, Perugia, Foligno, Terni and Narni (232½ M.), by railway in 12–16 hrs.; 2nd. Railway to Orvieto in 7 hrs, thence by diligence in 18 hrs.; 3rd. By Leghorn and Civitavecchia along the coast (Maremma Line), 271¼ M., in 14 hrs. — Those who prefer to perform the journey between Leghorn and Civitavecchia by sea may also procure through-tickets at Florence. The offices of the steamboat-companies *Fraissinet*, *Valéry* and *Rubattino* are in the Piazza della Signoria; that of the *Messageries Impériales* in the same square, corner of the Via della Farina; that of the *Società Peirano*, Piazza S. Margherita, adjoining the Badia. It is, however, perhaps more satisfactory to procure the steamboat-ticket after arriving at Leghorn (comp. p. 312).

From Florence to *Forlì* (p. 288) *Corriere* daily at 3 p. m., Diligence on Tuesd., Thursd. and Sat. at 3 a. m.; coupé 15, intérieur 12 fr.; from Forlì to Ravenna (corresponding with these conveyance), 4 or 3 fr. Starting-point Via dei Leoni 25. — From Florence to *Faenza* (p. 288) *Corriere* daily at 3 p. m.; Diligence on Tuesd. and Sat. at 4 a. m., in 12 hrs.; coupé 15, intérieur 12 fr.; starting-point Locanda della Cervia, Via de' Cardinali, near the Via Calzajoli.

The traveller whose time is limited should at least endeavour to visit the principal points of attraction which are here enumerated. \*Piazza della Signoria with the Palazzo Vecchio and the \*Loggia dei Lanzi (p. 350). \*Gallery degli Uffizi (p. 351), \*Piazza del Duomo with the \*Baptistry of S. Giovanni and the \*Cathedral (p. 361), the churches of \*S. Croce (p. 365), \*S. Lorenzo (p. 373), S. Marco (p. 368), \*S. Maria Novella (p. 375), S. Annunziata (p. 367), S. Spirito (p. 380), the Accademia delle Belle Arti (p. 369) and the Palazzo Pitti with the \*Picture Gallery (p. 381) and the \*Boboli Garden (p. 385), views from the church of \*S. Miniato (p. 388), from \*Bello Sguardo (p. 391) and from the heights of \*Fiesole (p. 394). — A stay of 4–6 days will not suffice for more than a very superficial survey of the sights of Florence.

Florence, formerly capital of the Grand Duchy of Tuscany, has been the capital of the kingdom of Italy since the convention concluded with France on Sept. 15th, 1864, a provision which was legally confirmed by the Italian parliament. Florence



ranks with Rome, Naples and Venice as one of the most attractive towns in Italy, and a favourite residence of strangers. Whilst in ancient times Rome was the grand centre of Italian development, the modern metropolis has since the middle ages superseded it as the focus of intellectual activity. The modern Italian language and literature have emanated almost exclusively from Florence, and here too the fine arts have attained the zenith of their glory. An amazing profusion of treasures of art, such as exists in no other locality within so narrow limits, reminiscences of a history of profound significance for the whole of Europe, perpetuated by numerous and imposing monuments, and finally the delightful environs of the city combine to render Florence one of the most interesting and attractive places in the world.

*Florence*, Italian *Firenze*, formerly *Fiorenza*, from the Latin *Florentia*, justly entitled "*la bella*", is situated on both banks of the impetuous *Arno*, in a charming valley of moderate width, picturesquely enclosed by the spurs of the Apennines, the highest summit of which (*Monte Morello*, about 3000 ft.) rises to the N. On the S. the heights rise more immediately from the river, on the N. they are 3—4 M. distant, whilst towards the N.W., in the direction of Prato and Pistoja the valley expands considerably. Sudden transitions of temperature frequently occur, and are trying to those in delicate health. The most agreeable months here are April, May and the first half of June, September, October and November. In the depth of winter and the early spring bitterly cold winds often prevail; in July and August the heat is generally most oppressive. On the whole, however, Florence is considered a healthy place, especially since the introduction of sanitary improvements with regard to the supply of water, extra-mural interment etc., which have been effected in consequence of the ravages of the cholera in 1854 and 1855.

Florence, with a population of 114,363 souls, contains 87 churches and a considerable number of magnificent old palaces and other interesting structures. The city, although possessed of all the usual adjuncts of a capital, exhibits a comparatively calm and dignified appearance, whilst the prosperous air and superior attire of the inhabitants will not fail to strike the traveller who has recently quitted Genoa or one of the larger towns of Lombardy.

Florence does not lay claim to very great antiquity. It was probably founded by the Romans in the first century B. C., under Sulla, and, as ancient records and some scanty ruins indicate, must at an early period have attained to considerable prosperity, owing to its highly favourable situation. The town was devastated by the incursions of the barbarian hordes during the dark ages, but revived about the commencement of the 11th cent. In 1010 the Florentines conquered the ancient town of Fiesole, aided the Pisans in their contests with Lucca and Genoa and took an active part in the feud which broke out about this period between the Guelphs and Ghibellines, the town generally supporting the cause of the pope against the imperial party. The most powerful families in the town, such as the Buondelmonti, were on the side of the Guelphs, in opposition to whom the Uberti for a brief period held the supremacy under Emperor Frederick II. After that monarch's death (1250), however, the Guelphs returned, and in 1283 a species of republic was constituted by the twelve guilds of the citizens, under twelve presidents (*priori*), the nobility being excluded. About the year 1300 the party struggles again burst forth between the same rival families, under the new names of the *Whites* and the *Blacks* (p. 336), in which the Guelphs (*Neri*) were eventually victorious, and the Whites, among whom was the poet *Dante Alighieri*, banished. King Robert of Naples then sent Count *Walter de Brienne*, Duke of Athens, to Florence as governor, whose authority for a time repressed the civic broils; but in 1343 he was expelled by the people, and a turbulent and lawless period of 70 years ensued, during which the power of the wealthy commercial family of the *Medici* gradually developed itself. The real founder of their dynasty was *Giovanni de' Medici* (d. 1428). His son *Cosimo* was overcome by the Albizzi in 1433, but after an exile of one year returned as the "liberator of his country", and resumed the reins of government with almost princely magnificence. He was succeeded by his son *Pietro* in 1464, and in 1465 by his grandson *Lorenzo*, surnamed *Il Magnifico*, who, as a statesman, scholar and patron of art and science, attained the highest celebrity. The conspiracy of the Pazzi (1478), to which his brother *Giuliano* fell a victim, did not avail to undermine the power of this prince, but proved successful against his feeble son and successor *Pietro II.*, who was banished in 1494, with his brothers *Giovanni* (afterwards Pope Leo X.) and *Giuliano*. Their property was confiscated, and Charles VIII. of France now occupied Florence, where *Micromynthus Savonarola*, the celebrated prior of S. Marco, soon exercised his despotic sway, which was terminated in 1498 by his death at the stake. The intermediate supremacy of the Gonfaloniere *Pietro Soderini* now followed, but in 1512 the partisans of the Medici compelled him to abdicate, and recalled the brothers *Giuliano* and *Giovanni*. The former soon resigned his authority, the latter became pope, and they were succeeded by *Lorenzo*, a natural son of *Pietro II.*, and the first of the illegitimate line of the Medicis. The family was, however, again banished in 1527, but Emp. Charles V., who had married his daughter to *Alessandro Medici*, attacked the town and took it in 1530 after a siege of eleven months, during which Michael Angelo, as engineer on the side of the republic, and his brave partisan Ferruccio greatly distinguished themselves. The emperor then constituted *Alessandro* hereditary sovereign of Florence. Among his suc-

cessors *Cosimo I.* (1537—64) was the most remarkable for ability and princely virtues. In 1569 the subsequent princes obtained the title of Grand-Dukes of Tuscany, and in 1737 the Medici family became extinct by the death of *Giovanni Gaston*. The Emperor Charles VI. then presented Tuscany to Duke *Francis Stephen of Lorraine* (Lorena), husband of his daughter Maria Theresa, who himself became emperor in 1745 as Francis I. He was succeeded in Tuscany in 1760 by his second son *Leopold*, and the latter, becoming emperor in 1790, was followed by his second son *Ferdinand III.*, who was expelled from his dominions by the storms of the Revolution at the commencement of the present century. Tuscany is indebted to these princes of the house of Lorraine for a number of excellent institutions and reforms. On the termination of the Napoleonic kingdom of Etruria in 1814 the Grand Duke Ferdinand III. returned, and was succeeded in 1824 by his son *Leopold II.*, uncle of Victor Emmanuel, and last Duke of Tuscany. He was compelled by the Revolution of 1849 to take refuge in flight, and was finally banished in consequence of the events of 1859. In accordance with a popular resolution passed on March 15th, 1860, Tuscany became a portion of the Kingdom of Italy then in process of organisation.

The proud position occupied by Florence in the history of art and science was first established by *Dante Allighieri*, born here in 1265, author of the "Divine Comedy", and the great founder of the modern Italian language. In 1302 he was banished with his party, and in 1321 died at Ravenna. *Giovanni Boccaccio*, the first expounder of the illustrious Dante, and celebrated for his "Decamerone", which served as a model for the "Canterbury Tales" of Chaucer, also lived at Florence. *Machiavelli*, *Guicciardini*, *Galileo* and many other eminent men of letters and science were also natives of this city. About the close of the 12th cent. *Arnolfo di Cambio*, builder of the cathedral, the tower of which was erected by *Giotto* in 1334, then *Andrea di Cione*, surnamed *Orcagna*, renowned for his Loggia dei Lanzi (1374), and 40 years later *Filippo Brunelleschi*, constructor of the dome of the cathedral, attained a high reputation here as architects. In the plastic art Pisa took precedence of Florence in the 13th cent. (*Nicola* and *Giovanni Pisano*; in the 14th cent. *Andrea Pisano*), but *Giotto*, *Luca della Robbia*, and above all *Lorenzo Ghiberti* in the 14th and 15th cent. contributed greatly to enhance the lustre of Florentine art. In the 16th cent. all these masters were surpassed by *Michael Angelo Buonarroti*, and at a very recent period *Pampaloni*, *Bartolini* and *Dupré* have highly distinguished themselves.

Florence also lays claim to the highest rank in the art of painting, the founder of which in Italy, *Giovanni Cimabue*, was born here about the year 1240. A new era in the art was introduced by *Giotto di Bondone*, born 1276 at Vespignano near Florence, who first ventured to deviate from traditional and stereotype forms, devoted his energies to a faithful study of nature, and advocated unfettered scope of the imagination. His new maxims were instrumental in imparting a new impulse to art throughout an entire century, whilst his contemporary and friend Dante awakened the slumbering powers of the language and poetical imagination of Italy. In *Giotto's* footsteps followed *Taddeo Gaddi*, *Giotto*, *Andrea di Cione*,

*Spinello Aretino*, *Antonio Veneziano* and others, until in the 15th cent. a more pleasing imitation of nature was introduced by *Masaccio* and *Fra Filippo Lippi*. The pious *Fra Giovanni Angelico da Fiesole* (about 1450) strove to impart an expression and charm of sublimity to his compositions, whilst *Domenico Ghirlandajo* and *Benozzo Gozzoli* (d. 1485) adhered more closely to nature. The culminating point of art was attained by *Leonardo da Vinci*, who was born at Florence in 1452 (d. 1519), and his great rival *Michael Angelo Buonarroti* (1474—1563), a pupil in his capacity as painter of Ghirlandajo, but whose principal works are not at Florence; then by *Fra Bartolommeo* (1469—1517) and *Andrea Vannucchi*, surnamed *del Sarto* (1488—1530), painters who held themselves aloof from the influence of other schools. Subsequent artists who attained to distinction in the 16th and 17th cent. were *Ridolfo Ghirlandajo*, then *Giorgio Vasari*, author of the biography of preceding artists, *Angelo Bronzino*, *Cristoforo Allori*, *Carlo Dolci* etc. The period of the highest development of art is coincident with that of the revival of science: this was the epoch of the Renaissance, or new birth of antiquity, the glory of which its admirers strove to re-awaken in poetry and eloquence, as well as in art and science. Florence under the Medicis in the 15th cent. was the great focus of this aim, the principal results of which emanated hence, exercising a marked influence on the whole of Italy, as well as the rest of Europe.

By far the greater part of Florence lies on the r. bank of the Arno, where the oldest quarter of the town, between Ponte S. Trinità and Ponte alle Grazie, and to the N. as far as the cathedral, is situated. The precincts of the town were greatly extended in the 13th and 14th cent. (the present city-wall was commenced under the superintendence of Arnolfo in 1285—1300 and completed in 1388), and among the modern improvements may be mentioned the construction of the handsome *Lung-Arno Nuovo* on the bank of the river, stretching as far as the Cascine, and of the quarter of the town adjoining it. The Lung-Arno, with the Via Tornabuoni which unites with it, is the great focus of attraction of the fashionable world, and a favourite residence of numerous English and other strangers.

The city at present possesses the following nine **Gates** (commencing on the S.E.: *Porta alla Croce*, erected 1284, adorned with frescoes by Ghirlandajo; *Porta a Pinti* (formerly *Fiesolana*); *Porta S. Gallo*, erected 1330, also with frescoes by Ghirlandajo; *Porta al Prato*, erected 1284; *Porta San Frediano* on the l. bank, erected 1324; *Porta Romana* (near the Boboli Garden), erected 1328 by Jacopo Orcagna; *Porta San Giorgio*, below the fortification of the Belvedere (closed); *Porta San Miniato*; and finally *Porta San Niccolo*, adjacent to the river erected, 1340, embellished with a Madonna by Bernardo Daddi.

The Arno is crossed by six **Bridges**, besides two modern suspension-bridges at the extremities of the city (5 c. toll). The oldest is the *Ponte alle Grazie*, constructed 1235, with a chapel of 1471, and restored 1835, the scene in 1283 of the union effected between the Guelphs and Ghibellines. The *Ponte Vecchio* said to have existed as early as the Roman period, reconstructed, after its repeated demolition, by Taddeo Gaddi in 1362, consists of three arches, over which a gallery is carried to connect the Pitti Palace and the Uffizi with the Palazzo Vecchio. *Ponte S. Trinità*, erected soon after 1567 in a substantial and handsome style by Bartolommeo Ammanati, is embellished with statues representing the four seasons. *Ponte alla Carraja*, originally constructed 1218, destroyed together with the Ponte Vecchio by an inundation in 1333, restored 1337, was finally renewed in 1559 by Ammanati by order of Cosimo I.

The following are the most interesting of the 23 **Piazzas**: *Piazza dell' Signoria* (formerly *del Granduca*), *P. della SS. Annunziata*, *P. di S. Croce*, *P. del Duomo*, *P. di S. Maria Novella*, *P. della Indipendenza* (formerly *Maria Antonia*), *P. San Lorenzo*, the largest and most modern, *P. San Trinità* with a granite column from the baths of Caracalla at Rome, placed here, 1563, and furnished with an inscription in honour of the grand-duke Cosimo I. in 1569, surmounted by a statue of Justice in porphyry, erected by Francesco Ferrucci in 1581; then on the l. bank of the Arno the *Piazza S. Spirito* and *P. de' Pitti*.

The **\*Piazza della Signoria** (*del Granduca*) is the central point of the traffic of Florence, the principal channel of which is the *Via de' Calzajoli*, leading hence to the *Piazza del Duomo*. In this square Savonarola and two monks of his order were burned at the stake in 1498. Here is situated the **\*Palazzo Vecchio** (Pl. 88), once seat of the government of the republic and subsequently residence of Cosimo I., erected 1298 by *Arnolfo di Cambio*, and subsequently considerably altered and furnished with a lofty tower. In front are seen the armorial bearings of the Tuscan towns and an inscription recording the popular resolution passed on March 15th, 1860. At the entrance are statues of **\*David** by *Michael Angelo*, and of Hercules and Cacus by his rival *Baccio Bandinelli*. The court is by *Michelozzi*; the fountain-figure, a boy with a fish, by *Verrocchio*. The *Great Hall* in the

interior, constructed 1495 by the advice of Savonarola, is adorned with frescoes by *Vasari* illustrative of the history of the city and the Medici, and with statues of Cosimo I. by *Baccio Bandinelli*, Virtue Victorious by *Giambologna*, and Victoria with a prisoner, an unfinished work of *Michael Angelo*. Here too is the chamber (Barberia) in which Rinaldo degli Albizzi imprisoned Cosimo I. The palace, which is also embellished with statues and portraits, is now the seat of the deputies of the Italian parliament. At the N. corner of the edifice is the brazen lion known as *Il Mazocco*; 1. is the \**Great Fountain* with Neptune and Tritons, erected by *Bartolommeo Ammanati* under Cosimo I., adjacent to the equestrian statue of Cosimo by *Giovanni da Bologna*, 1594.

The \**Loggia dei Lanzi* (or *dell' Orcagna*) (Pl. 53), erected 1375 by *Andrea di Cione (Orcagna)*, derives its appellation from the spearmen, or "lancers", who acted as guards here in the reign of Cosimo I. One of the lions by the flight of steps is antique, the other by *Flaminio Vacca*. Beneath the arches to the r. is the \**Rape of the Sabines*, a group in marble executed by *Giovanni da Bologna* in 1583; 1. \**Perseus* with the head of the Medusa, in bronze, by *Benvenuto Cellini*, by whom the statuettes and basreliefs of the pedestal were also executed; beyond it the \**Rape of Polyxena*, a large group in marble by Fedi, erected 1866. In the centre a \**Warrior supporting a dead man*, usually supposed to represent Ajax with the body of Patroclus, a copy of the Greek work; by the wall at the back are 6 large female statues, of which the third to the l. represents the so-called \**Thusnelda*, from Trajan's Forum at Rome. Judith with the head of Holofernes, in bronze, by *Donatello*. Hercules slaying the Centaur Nessus, by *Giovanni da Bologna*.

To the r. of the equestrian statue is the \**Palazzo Uguccioni* (Pl. 87), erected 1550, from designs variously attributed to *Raphael*, *Michael Angelo* and *Palladio*. Opposite to it is the building in which the post-office was formerly established, partially erected (1364) according to tradition by Pisan captives.

Adjacent to the Loggia de' Lanzi is the *Mint (La Zecca)* (Pl. 96), a structure of 1361, containing a fine collection of the old and new coins of Siena and Florence. Adjoining it is the \**Portico degli Uffizi* (Pl. 86), erected 1560—74 by *Giorgio Vasari*,

the internal niches of which are adorned with *\*Marble Statues* of celebrated Tuscans. The names of the characters represented and of the respective sculptors are engraved on the bases. They are as follows, beginning on the l.: Andrea Orcagna, Nicola Pisano, Giotto, Donatello, Leo Batt. Alberti, Leonardo da Vinci, Michael Angelo, Dante, Petrarch, Boccaccio; Macchiavelli, Guicciardini, Vespucci, Galileo, Pier Antonio Micheli, Franc. Redi, Paolo Mascagni, Andrea Cesalpino. S. Antonio, Ricorso, Guido Aretino and Benvenuto Cellini. At the sides of the first door are Cosmo, "pater patriæ", and Lorenzo "il magnifico". The plan of forming this collection and the manner in which it has been carried out are deserving of great commendation.

The second story of this edifice contains the **\*\*Galeria degli Uffizi** (open daily 9—3, Sundays and festivals 10—3 o'clock only; no fees). The second door to the l. beneath the portico of the Uffizi leads to the staircase. The gallery originated with the Medici collections, to which numerous additions were made by the Lorraine family. In 1853 the Etruscan Museum and collection of drawings were also placed here, and the gallery is now one of the first in the world, both in extent and value. A few of the finest objects only in this vast collection are here enumerated. The stranger whose time admits of a brief visit only should first walk through the corridors, in order to become acquainted with their topography, and then return to the *\*Tribuna*, the gem of the whole gallery. Permission to copy is easily obtained by addressing a written application to the directors. The position of many of the best pictures is occasionally altered, but is sufficiently indicated by the number of copyists who surround them. (Catalogues at the entrance, 3½ fr.)

**First Vestibule:** Busts of members of the Medici family. Bronze statues of Mars and Silenus, the latter with the infant Bacchus in his arms, a copy of the original antique at Rome. Various Roman reliefs with representations of processions and sacrifices.

**Second Vestibule:** Two pillars with trophies in relief; above them busts of Cybele and Jupiter. A horse, *\*two dogs and a wild boar*, all antiques.

**E. Corridor**, 500 ft. in length, adorned with mythological ceiling-paintings by *Bernardino Poccetti*; on the upper part of the walls are 534 portraits of princes and great men, commenced under Cosimo I. and constantly increased. On either side are exhibited antique busts, statues and sarcophagi, above which are pictures. The visitor proceeding to the r. from the entrance and commencing at the end should observe the following objects. Every picture is furnished with the name of the painter.

Ancient Sculptures in Marble: 35. Agrippina sitting; 39. Sarcophagus with representations from the life of a Roman; Hercules slaying Nessus (almost quite modern); 41., 47., 48. Busts of Cæsar (with bronze head), Augustus and Agrippa; 75. Beautiful statue of an Athlete (the 14th of those so designated), which has recently been discovered to be a copy of the celebrated Doryphorus of Polycletes. Also a collection of Roman sarcophagi (Rape of Proserpine, Labours of Hercules, Hunt of Meleager, Apollo and the Muses etc.) and a number of Roman portraits-heads. At the end a sarcophagus with the fall of Phaëton and the Heliades.

Pictures: 2. *Cimabue*, St. Cecilia; \*6. *Giotto*, Christ on the Mt. of Olives; 9. *Simone* and *Lippi Memmi* (of Siena), Annunciation with lateral pictures (S. Giulietta and S. Ansano); 12. *Pietro Laureati* (of Siena), Hermit saints of the wilderness of Thebes; \*17. *Fra Angelico da Fiesole*, Tabernacle with gold ground, on the exterior St. Mark and St. Peter, on the interior St. Mark, John the Baptist and Madonna with the Child, surrounded by angels playing on instruments; \*24. *Lor. di Credi*, Madonna, worshipping the Child; \*25. *Botticelli*, Madonna; 34. *Luca Signorelli*, Holy Family; 39. *Botticelli*, Birth of Venus.

S. Connecting Passage, with similar embellishments and contents, of which the following three antiques merit special notice: \*138. Thorn-extractor; 127. Round altar with bas-reliefs, representing the Sacrifice of Iphigenia, bearing the name of Cleomenes; 146. Nymph extracting a thorn (*Venere della Spina*).

W. Corridor, of the same length as that on the E., adorned with frescoes representing the rise of art, and with portraits of celebrated Florentines. R. and l. of the entrance statues of Marsyas. The pictures are comparatively unimportant, but at the end there are several fine sculptures: \*380. Bacchus, an early work of *Michael Angelo*; in the centre an antique altar from Rome, dedicated to the Lares; 382. *Michael Angelo*, Dying Adonis; 388. Unfinished statue of Apollo by the same master; 383. *Benvenuto da Majano*, John the Baptist; 384. *Donatello*, John the Baptist; 387. *Donatello*, David; 385. *Baccio Bandinelli*, Copy of the Laocoon group.

Returning hence and passing through the second door l. of the entrance, the visitor next enters the octagonal

\*\**Tribuna.*

Here the master pieces of ancient sculpture and modern painting are combined so as to form a magnificent and almost unparalleled collection. The hall was constructed by *Bernardo Buontalenti*: the decorations of the cupola and the arches are by *Bernardino Poccetti*. In the centre are placed five very celebrated marble sculptures: the \*Medici Venus, found in the 16th cent. in the villa of Hadrian near Tivoli, brought to Florence in 1680, under Cosimo III.; the Greek inscription designates *Cleomenes*, son of Apollodorus, as the master. The Apollino, or young Apollo, of the school of *Praxiteles*. The \*Grinder, supposed to be a Scythian from the group of Marsyas who is being flayed, found at Rome in the 16th cent. The group of the \*Wrestlers, found with that of the Children of Niobe \*Satyr playing on the cymbal, restored by *Michael Angelo*.

Paintings, beginning on the l.: \*1131. *Raphael*, Pope Julius II. (an old copy of the picture in the Pitti Palace, the head by *Raphael* himself);



\*1129. *Raphael*, Madonna with the goldfinch (del Cardinello); \*1127. *Raphael*, The youthful John; \*1115. *Raphael* (?), Madonna at the well; \*1123. *Raphael*, The Fornarina (?). Above the latter: 1133. *A. Caracci*, Bacchante; 1132. *Correggio* (?), Head of John the Baptist; 1130. *Fra Bartolommeo*, Job; 1128. *Van Dyck*, Emp. Charles V.; 1126. *Fra Bartolommeo*, Isaiah. Over the door: 1122. *Perugino*, Madonna with SS. John and Sebastian; \*1120. *Raphael*, Female Portrait; 1121. *Montegna*, Elisabeth of Mantua; \*1118. *Correggio*, Repose during the Flight to Egypt; 1119. *Baroccio*, Duke Francis Maria II. of Urbino; 1116. *Titian*, A Prelate; \*1117. *Titian*, Venus; 1114. *Guercino*, Sibyl of Samos; 1115. *Van Dyck*, Jean de Montfort; 1113. *Guido Reni*, Madonna; 1111. *Montegna*, Altar-piece representing the Adoration of the Magi, the Circumcision and the Resurrection; 1112. *A. del Sarto*, Madonna with SS. John and Francis; 1110. *Orazio Alfani*, Holy Family; 1109. *Domenichino*, Cardinal Aguechia; 1107. *Daniele da Volterra*, Massacre of the Innocents; \*1108. *Titian*, Venus; 1106. *G. Lanfranchi*, St. Peter; 1105. *Spagnoletto*, St. Jerome; 1105. *Schidone*, Holy Family. Over the door: 1145. *Lod. Caracci*, Rebecca and Eleazar; 1145. *Lucas of Leyden*, Crucified Christ; 1144. *Giulio Romano*, Madonna; \*1141. *A. Dürer*, Adoration of the Magi; 1142. *Cranach*, Adam; \*1139. *Michael Angelo*, Holy Family; 1140. *Rubens*, Venus and Minerva contending for a youth; 1137. *Guercino*, Endymion; 1138. *Cranach*, Eve; \*1134. *Correggio*, Madonna; 1135. *Luini*, Herodias with the head of the Baptist; 1136. *Paolo Veronese*, Holy Family.

The door I. (when approached from the corridor) leads from the Tribune to the

#### *Tuscan School.*

1st Saloon: 1146. *Lor. di Credi*, Annunciation; 1147. *Andrea del Sarto*, Portrait of himself; 1152. *Fra Bartolommeo*, God the Father; 1159. *Leonardo da Vinci* (?), Head of the Medusa; \*1161. *Fra Bartolommeo*, Nativity and Circumcision of Christ; 1163. *Lor. di Credi*, Portrait of Verocchio; 1167. *Masaccio*, Portrait of an old man; 1179. *Fra Filippo Lippi*, St. Augustine; 1181. *Fra Angelico*, Death of the Virgin. — 2nd Saloon: 1252. *Leonardo da Vinci*, Adoration of the Magi (unfinished); 1257. *Filippino Lippi*, Adoration of the Magi, with portraits of the Medici; \*1259. *Albertinelli*, Visit of Mary to Elisabeth; \*1265. *Fra Bartolommeo*, Virgin with the protecting saint of Florence (in chiaroscuro); 1268. *Filippino Lippi*, Madonna with saints; 1271. *Bronzino*, Christ in Hades; 1275. *Ridolfo del Ghirlandajo*, St. Zenobius, bishop of Florence, resuscitating a dead man; 1277. Same master, Transference of the remains of St. Zenobius to the cathedral; \*1279. *Sodoma*, St. Sebastian; 1284. *Pontorno*, Venus (designed by Michael Angelo).

#### *Saloon of the Ancient Masters.*

Pictures by *Alessandro Botticelli*, *Lorenzo di Credi*, *Beato Angelico* (\*Coronation of the Virgin), *Luca Signorelli* (\*Holy Family), *Domenico del Ghirlandajo*, *Benozzo Gozzoli*, *Fra Filippo Lippi* etc.

The visitor now returns through the Tribune to the

#### *Venetian and Lombard School.*

R. 1043. *Massari*, Madonna; 1064. *Canaletto*, Palace of the Doges at Venice; 1068. *P. Veronese*, Head as a study; 1074. *Francesco Solimena*, Diana and Calisto; 1077. *Canaletto*, The Grand Canal at Venice;

1094. *Albano*, Rape of Europa; 990. *Albano*, Venus with Cupids; 995. *Dosso Dossi*, Murder of the Innocents; 998. *Guido Reni*, Madonna with Jesus and John; 1000. *P. Veronese*, Madonna; 1002. *Titian*, Madonna; 1003. and 1001. *Salvator Rosa*, Landscapes; 1007. *A. Caracci*, Madonna; 1011. *Cignani*, Madonna; 1012. *Salvator Rosa*, Landscape; 1016. *Correggio*, Head as a study; 1019. *Palma Vecchio*, Madonna; 1031. *Caravaggio*, Head of the Medusa; 1037. *Palma Vecchio*, Jesus at Emmaus.

#### *Dutch School.*

R. \*922. *Rembrandt*, Interior of a house; 926. *Gerard Dow*, Apple-woman; 934. *Schalcken*, Seamstress; 941. *F. Mieris*, Woman asleep; 952. *Mieris*, Wooing; 954. *Mieris*, The drinkers; 955. *Brouwer*, Tavern-scene; 958. *Terburg*, Lady drinking; 960. *Paulyn*, Miser; 965. *Hemskerk*, Card-players; 968. *Schalcken*, Pietas; \*972. *Metzu*, Lady and hunter; 976. *F. Mieris*, Portrait of himself; 977. *Jan Steen*, Violin-player; 979. *Rembrandt*, Landscape; \*978. *Ostade*, Man with a lantern; \*882. *Ruisdael*, Landscape with cloudy sky; 888. *Slingeland*, Children blowing soap-bubbles; 854. *Mieris*, Quack; 891. *Heyden*, Town-hall of Amsterdam; \*897. *Berkeyden*, Cathedral of Haarlem.

#### *Flemish and German Schools.*

1st Saloon: r. \*812. *Rubens*, Venus and Adonis; 810. *Rubens*, Silenus; 838. *Cranach*, Luther; 839. *Holbein*, Portrait; 845. *Cranach*, Electors John and Frederick of Saxony; 847. *Cranach*, Luther and Melancthon; 848. *Claude Lorrain*, Sea-landscape with the Villa Medici at Rome; 777. *Dürer*, St. James the Great; 783. *Van Dyck*, Madonna; 784. *Holbein*, Zwingli; \*786. *G. Dow*, Schoolmaster; 799. *Holbein*, Sir Thomas More; 800. *Schalcken*, Girl with a candle. — In the 2nd Saloon eight pictures from the lives of SS. Peter and Paul, by *Johann Schäuffelin* of Nuremberg. R. 744. *Nic. Frumentii* (German School), Tabernacle with the Raising of Lazarus; 742. *D. Teniers senr.*, Alchymist; 706. *Teniers junr.*, St. Peter weeping; 745. *Teniers senr.*, Physician; \*703. *Mentling*, Madonna; 700. *Teniers junr.*, Love-scene; *Van der Goos*, Madonna.

#### *French School.*

This saloon contains numerous battle-pieces, by *Bourguignon* and others, and a beautifully inlaid table. R. 679. and 689. Portraits of the poet Vittorio Alfieri and the Countess of Albany (b. 1763, d. at Florence 1824), by *Fabre de Montpelier*, with two autographs by Alfieri on the back; 693. *Poussin*, Venus and Adonis (a sketch); 674. *Larguillière*, Rousseau; 672. *Grimoux*, Young pilgrim; 667. *Clouet*, Francis I. on horseback.

Then to the l. in the corridor is the

#### *Cabinet of the Gems*

(generally closed since a theft committed in 1860; application should be made to one of the custodians). This saloon contains for columns of oriental alabaster and four of verde antico; in the six cabinets are preserved upwards of 400 gems and precious stones, once the property of the Medici. In the 1st cabinet on the r. a vessel of lapis lazuli; two bas-reliefs in gold on a ground of jasper, by *Giovanni da Bologna*. 2nd: Two vessels of onyx; casket of rock-crystal with representation from the life of Christ, executed by *Valerio Belli* for Pope Clement VII.; \*portrait

of the grand-duke Cosimo III., in Florentine mosaic, of 1619; two vases of rock-crystal with bas-reliefs in gold, by *Giovanni da Bologna*. 3rd: Cover of a crystal vase, in enamelled gold, executed for Diana of Poitiers. 4th: Venus and Cupid in porphyry. 5th: Basrelief of gold and jewels, representing the Piazza della Signoria, by *Giovanni da Bologna*. 6th: Vase of rock-crystal, by *Benvenuto Cellini*. The glass-cabinets by the window contain golden trinkets of ancient Etruscan workmanship.

*Two Saloons of the Venetian School.*

1st Saloon: r. 576. *Titian*, Portrait of Sansovino; 581. *Giov. Bellini*, Pietà; 587. *Paolo Veronese*, Martyrdom of St. Justina; 588. *Titian*, Madonna; \*594. *P. Veronese*, Esther in presence of Ahasverus; 593. *Jacopo da Ponte*, surnamed *Bassano*, Portraits of the painter's family; \*597., 605. *Titian*, Portraits of the Duke and Duchess of Urbino. — 2nd Saloon: r. 609. *Titian*, Battle between Venetians and Imperial troops; 613. *Paris Bordone*, Portrait; 614. *Titian*, Giovanni de' Medici (father of Cosimo I.); 616. *Pordenone*, Paul struck by lightning; 617. *Tintoretto*, Marriage of Cana (a copy); \*618. *Titian*, Madonna (a study); \*622. *Giorgione*, Maltese knight; 623. *Palma Vecchio*, Madonna; 625. *Titian*, Madonna; \*\*626. *Titian*, "Flora"; 628. *Bonifazio*, Last Supper; 633. *Titian*, Madonna; \*636. *P. Veronese*, Crucifixion; 638. *Tintoretto*, Sansovino; \*648. *Titian*, Catharina Cornaro, Queen of Cyprus.

*Corridor with Sculptures of the Tuscan School.*

Five bas-reliefs in marble representing the history of St. Giovanni Gualberto, of the monastery of S. Salvi near Florence, by *Benedetto da Rovezzano*. Tomb-relief of the wife of Fr. Tornabuoni, by *Verocchio*. \*Ten bas-reliefs with singing choristers, by *Luca della Robbia*, originally destined to embellish the organ in the cathedral. Another, but inferior relief, dancing children, by *Donatello*, was executed for the same purpose. \*Fides by *Matteo Civitelli*. Virgin (unfinished).

Beyond this is the Office of the Director; also the Collection of Coins, accessible by special permission only.

*Etruscan Museum,*

*Drawings, Passage to the Pitti Palace.*

A stair descends to the 1st Saloon, containing painted vases, most of them found in Tuscany, a few from S. Italy. In the centre is the celebrated \**François Vase*, so called from a Frenchman of that name who discovered it in a tomb near Chiusi in 1845, and unrivalled in size and richness of decoration (marriage of Peleus, Calydonian hunt, Return of Theseus from Crete, Battle of the centaurs etc.), and bearing ancient Greek inscriptions attached to the different representations, beneath which are the names of the artists *Chtas* and *Ergotimos*. The vases exhibited in the cabinets by the walls are less important. — 2nd Saloon: Vases destined for religious and domestic purposes, of many different forms, but without representations; also a few terracottas. — A stair descends hence to a long Corridor which leads over the Ponte Vecchio to the Palazzo Pitti, a walk of nearly 10 min. Here a number of Etruscan cinerary urns, with representations in relief and inscriptions, are preserved. Also an admirable collection of \**Drawings*, founded by Cardinal Leopold de Medici, and afterwards considerably extended, so that it now comprises about 98 000. All these which are exposed to view are furnished with the

names of the masters. Very interesting those of (1.) *Dürer* and *Rubens*, (r.) *Fra Bartolommeo*, \**Raphael*, *Michael Angelo* and *del Sarto*. — Then a number of portraits of the Medici in tapestry-work.

*Two Saloons of the Painters.*

The first contains a large \*Marble Vase of Greek workmanship, known as "The Medicean Vase", with sculpturing representing the Sacrifice of Iphigenia. The walls are covered with portraits of the most celebrated painters of all nations from the 15th cent. to the present time, painted by themselves and furnished with the names and dates of their birth and death. The 1st Saloon contains the old masters; on the r. wall and half of the l. are those of Central Italy, on the other walls those of N Italy, on the side by which the room is entered those of foreign countries. The most celebrated names here are \**Leonardo da Vinci*, *Raphael*, *Michael Angelo*, *Pietro Perugino*, *Andrea del Sarto*, *Masaccio* (or *Flippino Lippi?*), *Gabrio Romano*; Venetian School, *Titian*, *Paolo Veronese*, *Tintoretto*, *Palma Vecchio*; Bolognese School, the two *Caracci*, *Guercino*, *Guido Reni*. Also \**Albert Dürer*, *Lucas van Leyden*, *Holbein*, *Rubens*, *Van Dyck*, *Rembrandt*, *Gerard Dow*. In the 2nd Saloon *Angelica Kauffmann*, *Mad. le Brun*, *Raphael Mengs*, *Reynolds*, *Oberbeck*, *Canova*.

*Cabinet of Inscriptions.*

The walls are covered with a number of ancient Greek and Latin inscriptions, most of them from Rome, arranged in 12 classes according to their subjects (the gods and their priests, the consuls, dramas, military events, private affairs etc.). There are also some fine Statues: \*265. Bacchus and Ampelus; \*263 Mercury; \*266. Venus Urania; \*265. Venus Genetrix; 264. Priestess (head new). L. of the egress an interesting relief representing the Elements. Also a number of cinerary urns and busts with (sometimes fictitious) inscriptions.

*Cabinet of the Hermaphrodites.*

\*306. Hermaphrodite reclining on a panther's skin. On either side of the door, 307. and 315. torsos of Bacchus, one of basalt, the other of Parian marble; 308. Ganymede with the eagle; 311. Pan with hermaphrodites, both restored by *Benvenuto Cellini*; \*318. Head of Alexander; 322. Brutus, by *Michael Angelo* (unfinished, the reason for which is stated by a distich beneath). Above the latter the mask of a satyr, *Michael Angelo's* first work.

A door in this cabinet leads to the (generally closed)

*Cabinet of the Cameos.*

The cases 1st-4th contain the antique cameos, 5th-6th the modern; 7th-10th the ancient cut stones, 11th and 12th the modern. In the 1st case a cameo, with the \*Sacrifice of Antoninus Pius, is remarkable for its size; Cupid riding on a lion, with the name of the artist (Protarchos). Among the modern cameos in the 12th case is one with a portrait of Savonarola. Also a number of works in Niello (engraving on silver), e. g. Coronation of the Virgin by *Maso Finiguerra*; also in ivory. A collection of majolicas from the celebrated manufactory of Urbino, formerly the property of the della Rovere family and preserved here, is now at the Bargello (p. 363).

*Saloon of Baroccio.*

By the walls and in the centre four tables of Florentine mosaics. That in the centre, executed 1613 18 by *Jacopo Autelli*, from *Ligozzo's* design, alone cost 40,000 ducats (nearly 20,000 l.). The following pictures are the most interesting: r. 154. *Bronzino*, Portrait; 157. *Honthorst*, Infant Jesus adored by angels; 158. *Bronzino*, Descent from the Cross; \*162. *Guido Reni*, Sibyl; \*169. *Baroccio*, The Virgin interceding with the Saviour (Madonna del Popolo); 171. *A. Caracci*, Industrious ape; \*180. *Rubens*, Helena Forman, his second wife; 186. *Carlo Dolce*, Magdalene; 187. *Sustermans*, Galileo; \*190. *Honthorst*, Adoration of the Shepherds; \*191. *Sassoferrato*, Madonna dei Dolori; 195. *Caravaggio*, The tribute money; 196. *Van Dyck*, Margaret of Lorraine; 197. *Rubens*, Elisabeth Brand, his first wife; 203. *Guido Reni*, Bradamante and Fiordaspina (from Ariosto's Orlando Furioso); 208. *Baroccio*, St. Francis receiving the stigmata; 210. *Velasquez*, Philip IV. of Spain on horseback; \*216. *Rubens*, Bacchanalian.

*\*Saloon of Niobe,*

constructed 1779, and so named from the far-famed ancient group of the \*Children of Niobe, seven sons and seven daughters (slain by Apollo and Diana), whose position indicates that they once adorned the pediment of a temple (probably of Apollo), the unfortunate mother occupying the centre of the group, with her slain and expiring children on either side. These statues, which appear to have been copied from a work by *Scopas* or *Praxiteles*, were found at Rome in 1583 and placed by Cardinal Ferdinand de' Medici in his villa on the Monte Pincio (now the property of the French Academy), whence they were subsequently transferred to Florence. Various opinions prevail with regard to the proper arrangement of the group. Among the paintings are: r. 139. *Van Dyck*, Rubens' Mother (?); 142. *Snyders*, Boar-hunt; 146. *Rubens*, Henri IV. at the battle of Ivry; 147. *Rubens*, Entry of Henri IV. into Paris; 148. *Honthorst*, Supper; 152. *Honthorst*, Fortune-teller.

The following apartments are at present undergoing restoration and re-arrangement, the collection of the modern bronzes having been transferred to the Bargello (p. 363), and that of the drawings to the connecting passage (p. 355). These collections, which were formerly here, are to be replaced by Etruscan antiquities.

*Two Cabinets of Ancient Bronzes.*

The 1st Cabinet contains in the centre a \*Bronze Statuette of a youth ("I. Idolino"), found at Pesaro, with handsome (modern) pedestal. The cases by the walls contain a number of small bronzes, some of them statuettes, others articles of domestic use, candelabra, lamps, metal mirrors, helmets, spurs, horse-bits etc.; also Christian anticaglias (diptychon of the consul Basilius). In the 2nd Cabinet, by the wall four bronze heads, found in the sea near Leghorn, among them, on the l. wall, Sophocles and Homer; \*423. Life-size statue ("Orator"), with Etruscan inscription, found near the Trasimene Lake; 425. Minerva, found near Arezzo; 427. Chimera (as described by Homer in the 6th Bk. of the Iliad: a lion and goat, with tail of a serpent), found at Arezzo, in front of it a tripod; colossal horse's head; several inscriptions on bronze tablets.

The first floor of the edifice contains the *Biblioteca Nazionale* (open daily except on Sundays and festivals, in summer 9—5, in winter 9—4 o'clock, entrance by the 8th door from the piazza), which has been formed since 1860 by the union of the grand-ducal library, formerly in the Pitti Palace, and the still more extensive Biblioteca Magliabecchiana. The latter, founded by *Antonio Magliabecchi*, a jeweller of Florence, has been dedicated to the use of the public since 1747. The present library contains about 200,000 vols and 8000 MSS., comprising the most important works from the literature of other nations. There are also several very rare impressions: the first printed Homer, Florence 1488; Cicero ad Familiares, Venice 1469; Dante, Florence 1481. Every facility is afforded for the use of the library; to the r. at the end of the great reading-saloon is the room containing the catalogues. — The staircase to the r. of the library leads to the *\*Central-Archives* of the state, arranged by *Bonaini*, one of the most imposing collections of this description. Some of the apartments here are fitted up for the sessions of the Italian senate.

Quitting the Uffizi, the stranger should now cross the Piazza della Signoria, and turning to the l., proceed by the handsome *Via dei Calzajoli* towards the *Piazza del Duomo*.

To the l. on the way thither is the church of *\*Or San Michele* (Pl. 31), the square form of which still proves its origin from a corn-hall (*Horreum Santi Michaelis*) erected by *Arnolfo* in 1284, and converted into a church at the expense of the guild of weavers by *Taddeo Gaddi* in 1337, and *Andrea Orcagna* in 1343. The structure is in the Gothic style, richly adorned internally and externally with sculptures, which have been skilfully restored. On the E. side, towards the *Via Calzajoli*, (r.) St. Luke, by *Giovanni da Bologna*; Christ and St. Thomas, by *Andrea del Verrocchio*, (l.) John the Baptist, by *Ghiberti*; beneath, eagles on bales of wool. Then, as the spectator proceeds farther l., on the S. side (r.) St. John, by *Baccio da Montelupo*. The adjacent canopy formerly protected a Madonna by *Mino da Fiesole*, now in the interior of the church (p. 359). (l.) St. James by *Nanni d'Antonio di Banco*. St. Mark, by *Donatello*. On the W. façade statues of (r.) St. Eligius, by *Nanni di Banco*, beneath it a relief with a farrier; St. Stephen, by *Lorenzo Ghiberti*;

(l.) St. Matthew, by the same master, or perhaps by *Michelozzo*. On the N. side (r.) St. George by *Donatello*. Four saints by *Nanni di Banco*, with relief representing a sculptor's studio. (l.) St. Philip by the same. St. Peter, by *Donatello*. The coloured bas-reliefs below the niches are by *Luca della Robbia*.

In the Interior the fine \**High Altar (Tabernacle)* is by *Andrea Orcagna*, executed in marble and precious stones, with numerous reliefs from sacred history; beneath it is preserved the miracle working image of the Virgin. At the side-altar under the organ a marble group of the Holy Family, by *Francesco da S. Gallo*; over the following altar a Madonna and Child, by *Mino da Fiesole* (formerly in a niche on the exterior of the church).

Opposite the church (on the r.) is the *Oratorium of S. Carlo Borromeo* (Pl. 6), constructed 1284 by *Arnolfo*, but considerably altered in 1616.

The Via dei Calzajoli (to which the old Via dei Pittori and the Corso degli Adimari formerly belonged), before its extension, contained the ancient towers of the *Adimari*, *Medici* and *Visdomini*. The stranger next reaches the (r.) entrance to the *Bazaar* (Pl. 40), and passes a number of attractive shops, well frequented cafés etc. The *Piazza di S. Giovanni* is next reached, and adjacent to it the *Piazza del Duomo*, formerly of very limited extent, but recently enlarged in the neighbourhood of the campanile.

Here (l.) is situated the \**Bigallo* (Pl. 45), an oratorium at the corner of the Via Calzajoli, an edifice erected in 1248 for charitable purposes, now an orphan-asylum. Over the arcades (N.) are three statues (Virgin, St. Dominicus and another saint), by *Andrea* or *Nicola Pisano*, and two almost obliterated frescoes from the legend of St. Peter the Martyr. The chapel, now archives of the orphan asylum, contains a Madonna by *Alberto Arnoldini*, 1363.

The neighbouring \**Church of the Misericordia* (Pl. 27), founded 1244, belongs to the long established order of brothers of charity, who, garbed in their black robes, with cowls covering the head and leaving apertures for the eyes only, are frequently encountered in the streets whilst engaged in their missions of mercy. It contains a Madonna by *Andrea del Sarto*, and other pictures, amongst them the Plague of 1348 by *Lodovico da Cigoli*.

Opposite the campanile is the *Canonry (Casa dei Canonici)*, erected 1827 by *Gaetano Baccani*, with the statues of *Arnolfo di Cambio*, constructor of the cathedral, and *Filippo Brunelleschi*, both by *Luigi Pampaloni* (1830). In one of the following houses (No. 29) is immured the *Sasso di Dante*, a stone on which the great poet is said to have been wont to sit on summer evenings.

**\*Il Battisterio**, or *Church of St. John the Baptist*, one of the most ancient structures in the city, was originally erected in the 6th cent. on the site of a Roman temple (probably that of Mars), and subsequently renewed at various periods, e.g. in 1293 by *Arnolfo*, and externally covered with marble. Until 1128 this octagonal sanctuary served as a cathedral, after which it was converted into a baptistery, and in the 14th and 15th cent. was furnished with its three celebrated *\*Bronze Doors*.

The oldest of these is on the S. side, opposite the Bigallo, completed by *Andrea Pisano* in 1330 after 22 years of labour. The representations are from the life of St. John. The bronze decorations at the sides are by *Lorenzo Ghiberti* and his son *Vittorio* (about 1416); above is the Beheading of John the Baptist by *Vincenzo Danti*.

The *\*Second Door*, towards the cathedral, executed by *Lorenzo Ghiberti* (1428–42) is a marvel of art, representing ten different scenes from scripture history: 1. Creation; 2. Expulsion from Paradise; 3. Noah after the Flood; 4. Abraham's Sacrifice; 5. Esau and Jacob; 6. Joseph and his brethren; 7. Promulgation of the Law on Mt. Sinai; 8. The Walls of Jericho; 9. Battle against the Ammonites; 10. The Queen of Sheba. This is the door which Michael Angelo pronounced worthy of forming the entrance to Paradise. The bronze decorations at the sides are also by *Ghiberti*; over the door the *\*Baptism of Christ*, by *Andrea Sansovino*, the angels by *Spinacci*. The two porphyry columns were presented by the Pisans (in 1200) in recognition of the assistance rendered them by the Florentines against Lucca in the expedition to Majorca in 1117. The chain of the harbour of Pisa, carried off by the Florentines in 1362, was formerly suspended here, but has been recently restored to the Pisans and is preserved in the Campo Santo.

The *Third Door (N.)* is also by *Ghiberti* (1403–27). It represents in 28 sections the history of Christ, the Apostles and Fathers down to St. Augustine. Many rival artists are said to have competed for the honour of undertaking this work, of whom the principal were *Ghiberti*, *Brunellesco*, *Jacopo della Fonte*, *Simone da Colle*, and probably also *Donatello*, but the preference was given to *Ghiberti*. By the door the Preaching of St. John by *Fr. Rustici* (supposed to have been designed by Leonardo da Vinci).

In the interior of the baptistery are a number of statues and pictures of subordinate importance. The dome and small choirs are adorned with old *\*mosaics* by *Andrea Tafi*, *Apollonio Greco*, *Jacopo da Turrilli*, *Domenico Ghirlandajo*, *Taddeo* and *Angelico*.



*Gaddi, Alessio Baldovinetti, Lippo Lippi* etc., which however are not recognisable except on very bright days. On the pavement ancient mosaics with the zodiac and inscriptions. R. of the high altar the tomb of Pope John XXIII. (d. 1419), who was deposed by the Council of Constance. On the festival of St. John an altar of massive silver with a cross of the same metal are placed here, adorned with bas-reliefs from the life of the Baptist, by *Maso Finiguerra, Antonio da Pollajuolo, Maestro Cione, Verrocchio* and others. The altar contains 325 lbs. of silver, the cross 141 lbs. In front of the church is a column of speckled marble (cipollino), erected in 1330 to commemorate the removal of the remains of St. Zenobius.

The \*Cathedral (Pl. 8), *Il Duomo*, or *La Cattedrale di S. Maria del Fiore*, so called from the lily which figures in the arms of Florence, was erected 1298—1474 on the site of the earlier church of St. Reparata by *Arnolfo di Cambio, Giotto, Taddeo Gaddi, Andrea Orcagna* and *Lorenzo di Filippo*. The dome was added 1421—36 by *Filippo Brunelleschi*; its height (280 ft., with the lantern 333 ft.) exceeds that of the domes of St. Peter and the Pantheon at Rome, and the ascent is strongly recommended. The church, a grand example of Italian Gothic, 522 ft. in length, 320 ft. (across the transepts) in breadth, is one of the most admired in Italy. The façade had already been commenced by Arnolfo, but his successor *Giotto* designed a new and more imposing plan (of which copies still exist, one being in the cloisters of S. Croce and S. Marco) and executed one half of it himself. In 1586 this work was demolished with a view to replacing it by a new façade, designed by *Buontalenti, Dosio, Cigoli* and others, a project which however was not carried out. The cathedral (like S. Croce and S. Lorenzo) consequently remained destitute of a façade, a defect which it was sought to remedy by supplying its place with frescoes, but these have long since disappeared. In April, 1860, Victor Emmanuel laid the foundation-stone of a new façade. In 1863 42 designs were submitted for inspection, and various plans subsequently proposed, but no decided steps have yet been taken in the matter. The workmanship of the marble-clad walls is excellent and chaste. The two side-entrances and the chapels are sparingly ornamented. The grand proportions of the interior are most impressive, although

the walls present a somewhat bald appearance. The choir, instead of being at the extremity of the church, is appropriately placed under the dome.

The three doors of the front are adorned with old frescoes by *Paolo Uccello* (4 prophets), and the Coronation of the Virgin in mosaic, by *Gaddo Gaddi*; at the sides frescoes (angels) by *Santi di Tito*, restored 1842.

r. Monument of Filippo Brunelleschi, with his portrait in marble, by his pupil *Buggiano*. Monument of Giannozzo Manetti, attributed to *Donatello*. (r.) Bust of Giotto by *Benedetto da Majano*; (l.) by the pillar a fine receptacle for consecrated water by *Arnolfo* or *Giotto*. (r.) Monument of Pietro Farnese by *Jacopo Orcagna*. Bust of the learned Marsilius Ficinus, by *A. Ferrucci*. Over the following door (r.) the Mausoleum of Antonio Orso, Bishop of Florence, by *Andrea Pisano*. By the pillar of the dome, St. Matthew, statue by *Vincenzo de' Rossi*; opposite to it St. James, by *Giacopo da Sansovino*. In the transept St. Philip, by *Giovanni Bandini*. Each of the 4 chapels of the S. transept are adorned with two saints, painted al fresco by *Lorenzo di Bicci*. The stained glass windows in the chapels, as well as those in the church, are said to have been executed at Lubeck in 1434 by the Florentine *Domenico Livi da Gambassi*, from designs by *Ghiberti* and *Donatello*. Over the door of the sacristy a bas-relief (Ascension) by *Luca della Robbia*. In the church, statues of St. John by *Benedetto da Rovezzano*. Beneath the altar of the Tribuna (or chapel) of St. Zenobius is the shrine containing the relics of the saint, in bronze, by *Lorenzo Ghiberti*. Last Supper on a golden ground, painted a tempera by *Giovanni Balducci*. The paintings in the octagonal dome, commenced 1572 by *Vasari* and continued by *Federigo Zuccheri* (prophets etc.) are not easily distinguished. The octagonal choir, constructed of marble from designs by *Giuliano di Baccio d'Agnolo*, is adorned with bas-reliefs by *Bandinelli* and *Giovanni dell'Opera*. Behind the high altar an unfinished group (Entombment) by *Michael Angelo*. In the choir magnificent antiphonaria and gradualia (chorister's books) with miniatures by *Monte di Giovanni*, *Frate Eustacchio* etc. Bronze door of the sacristy by *Luca della Robbia*. Above it a bas-relief in terracotta (Resurrection), by the same master. In this sacristy Lorenzo de' Medici sought refuge in 1478, on the outbreak of the conspiracy of the Pazzi, to which his brother Julian fell a victim. The Tribuna della S. Croce contains a statue of St. Andrew by *Andrea Ferrucci*. Frescoes by *Lorenzo di Bicci*. The 10 stained glass windows are by *Lor. Ghiberti*. In the centre of the tribune is a rounded piece of marble, placed here about the year 1450 by the celebrated mathematician *Paolo Toscanelli* of Florence, the sun shining on which through an aperture in the lantern of the dome indicates the point when it passes the meridian. In 1755 *P. Leonardo Ximenes* added a graduated dial in order to admit of more accurate observations, as an inscription on one of the pillars of the dome records. By the side-door is a \*portrait of Dante, with a view of Florence and a representation from the "Divine Comedy", painted on wood by *Domenico di Michelino* in 1465 by command of the republic. Then *Arnolfo*, with the design for the cathedral, by *Bartolini* (1483). Statue of the secretary of state Poggio Bracciolini, by *Donatello*. The de-

sign of the coloured mosaic pavement is attributed to *Baccio d'Agnolo*, *Buonarrotti* and *Francesco da S. Gallo*.

The **\*Campanile**, or bell-tower, commenced by *Giotto* in 1334 and completed by his successor *Taddeo Gaddi*, a square structure in the style of the cathedral, 275 ft. in height, recently restored, is regarded as one of the finest works of the kind in existence. It is ascended by a good staircase of 414 steps (fee 1 fr. for 1—2 pers.). Beautiful view from the top, embracing the valley in which the city extends, the neighbouring heights, studded with villas and richly cultivated, and the mountains to the N., S. and E. At the summit are seen the pillars on which, according to *Giotto's* plan, a spire of 100 ft. was to have risen, but the project was abandoned by *Gaddi*. The tower consists of four stories, the lowest of which is richly decorated with reliefs and statues. On the W. side are statues of the 4 Evangelists by *Donatello* (\*St. Matthew, the finest) and *Giovanni de' Rossi*; on the S., four prophets by *Andrea Pisano* and *Giottino*; on the E. four saints by *Donatello* and *Niccolò Aretino*; on the N., four sibyls by *Luca della Robbia* and *Nanni di Bartolo*. Beneath these are bas-reliefs designed by *Giotto*, executed by *Andrea Pisano* and *Luca della Robbia*: the 7 cardinal virtues, 7 works of mercy, 7 beatitudes and 7 sacraments; in the lower series is represented the development of mankind from the creation to the climax of Greek science.

Quitting the *Piazza della Signoria* the stranger crosses the *Piazza S. Firenze* to the l., passing the church of that name, and reaches the *Palazzo del Podestà*, commonly known as **\*Il Bargello** (Pl. 39), erected about the year 1250 by *Arnolfo* for the *Podestà*, or chief magistrate of the Republic. This imposing structure was employed as a prison from the 6th cent. until recently, and the interior was sadly dilapidated. Since the great "Dante Exhibition", which took place here in 1865, the **Museo Nazionale**, a collection bearing reference to the history of mediæval and modern culture in Italy, has been established here (adm. 1 fr., Sundays gratis), but is still in its infancy. The most interesting of its present contents are the Renaissance bronzes, formerly preserved in the *Uffizi*. Several sculptures in the court. A handsome staircase ascends to the first floor. R. 1st Saloon: cast of *Michael Angelo's David*. 2nd S.: various

descriptions of furniture. 3rd S.: fayence. 4th S.: formerly the chapel, and for centuries a dingy prison, is adorned with frescoes by *Giotto*, that on the window-wall representing Paradise, and containing a portrait of Dante as a youth (beneath it a Madonna and St. Jerome, by *Ghirlandajo*), on the entrance-wall, almost entirely obliterated, are the Infernal regions; at the side the history of Mary Magdalene, much damaged. The adjoining room contains a Madonna by Cimabue. 5th S.: sacerdotal vestments. A staircase ascends hence to the 2nd floor, where there is an armoury, a collection of crystal, carving etc. 6th S.: Bronzes; in the centre the celebrated \*Mercury of *Giovanni da Bologna*; David, by *Donatello*; David, by *Andrea Verrocchio*; Abraham's sacrifice, by *Lorenzo Ghiberti*, and the same by *Filippo Brunelleschi*, works submitted by these two rival competitors for the task of executing the doors of the baptistery (p. 360); 1. a colossal figure of Duke Cosimo I., by *Benvenuto Cellini*; basrelief representing a dog, also by *B. Cellini*; on the side by which the saloon is entered, an anatomical Statue by *Luigi Cigoli*; Juno, Thetis, Vulcan and Venus, by *Giovanni da Bologna*. Also a number of small copies of celebrated sculptures.

On the opposite side of the same street is the church of **La Badia** (Pl. 4), erected 1625 by *Segaloni*, on the site of an earlier structure of the 13th cent. by *Arnolfo*, containing the \*Monument of Bernardo Guigni by *Mino da Fiesole* and a \*Madonna by *Fra Filippo Lippi*.

The street *Borgo dei Greci* (to the r.) now leads to the *Palazzo Peruzzi* (Pl. 78), still occupied by the family of that name (containing portraits of Petrarch and Laura by *Simone Memmi* and a few antiquities). The curved form of the *Via Torta*, to the l., is derived from the boundary-wall of an amphitheatre which formerly stood here. A short distance farther is the **Piazza S. Croce**, one of the largest in Florence, with which many reminiscences from the earlier history of the city are connected. Here stands the \*Statue of Dante (Pl. 85), by *Pazzi*, 18 ft. in height, inaugurated with great solemnity, on the 600th anniversary of the birth of the poet, May 14th, 1865. The pedestal, 22 ft. in height, is adorned with four reliefs, representing scenes from the "Divina Commedia"; at the corners four lions; round the base the arms of the chief towns of Italy.

To the r. is the *Palazzo dell' Antella* (now *del Borgo*) (Pl. 58), with façade decorated with frescoes and constructed 1620, within the short space of 27 days, by *Giovanni da S. Giovanni* and five or six other masters.

No. 9 in the *Via dei Malcontenti*, which leads l. and passes the church, is the **Palazzo Berte** (Pl. 60), containing a valuable collection of pictures, formerly in the *Palazzo Guadagni* near S. Spirito (open 10 3, fee 1 fr.). The 3rd Room contains the most important works: *Tintoretto*, Portrait; *Salvator Rosa*, \*Sermon on the Jordan and \*Baptism of Christ.

The church of \***S. Croce** (Pl. 7), a cruciform basilica borne by columns, was commenced in 1294, from a design by *Arnolfo di Cambio*, on the site of a former church of the Franciscans, completed 1442, and consecrated by Cardinal Bessarion in presence of Pope Eugene IV. The front alone remained uncompleted, but the old design of *Simone Pollajuolo*, surnamed *Cronaca*, was at length rescued from oblivion, and the foundation-stone of the new façade laid by Pope Pius IX. in 1857. The work was skilfully executed by the architect *Niccolo Matas* and consecrated in 1863. It harmonizes well with Arnolfo's structure, and with its rich decorations in light marble, combines the advantages of ancient and modern architecture. The pediments, however, at the sides are somewhat too bare, and the general effect wanting in shade. In 1566 *Giorgio Vasari*, by order of Cosimo I., made several alterations in the altars, which no longer accord with the simple dignity of the interior, but its considerable dimensions (460 ft. long, 134 ft. broad) render it imposing, whilst the numerous monuments of celebrated men erected here greatly enhance the impression. This church may be termed the Pantheon of modern Italy. By the side of the entrance are seen the foundations of the Campanile by *Baccio Bandinelli*; the present structure is by *Baccani*, 1857.

The chief objects of interest in the interior (beginning on the r.) are: The Tomb of Michael Angelo whose remains repose beneath (d. at Rome, 1563), erected 1570, the bust by *Giulio Lorenzi*, the sculptures and painting by *Giovanni dell' Opera*, *Valerio Cioli* and *Lorenzi*. Monument to Dante (interred at Ravenna, p. 304), by *Stefano Ricci*, erected 1829. \*Alfieri, by *Canova* (erected by the Countess of Albany). Marble pulpit with 5 reliefs, by *Benedetto da Majano*. Macchiavelli (d. 1527), by *Innocenzo Spinazzi*, erected 1787, with inscription: *Tanto nomini nullum par clogium*. The learned Lanzi. Leonardo Bruni (d. 1444), surnamed

Aretino from his birthplace, above it a Madonna, bas-relief by *Andrea Verocchio*. Vincenzo Alberti (minister of Leopold I.), by *Emilio Santarelli*. The (closed) chapel of the Castellani (del S. Sacramento) is adorned with frescoes by *Starnina* and *Taddeo Gaddi*. Over the altar a Last Supper, by *Vasari*. \*Monument of the Countess of Albany (d. 1824), Widow of the young Pretender by *Luigi Giovannozzi*, the two angels and bas-relief by *Santarelli*. R. Transept: chapel of the Marchesa Giugni, with frescoes by *Taddeo Gaddi*. Over the altar a marble group by *Bandinelli*. Altar-piece, \*Coronation of the Virgin, with saints and angels, by *Giotto*. The door of the corridor leading to the sacristy is next reached; at the end of the corridor the chapel of the Medici, with bas-reliefs by *Luca della Robbia*, and marble sacrament-house by *Mino da Fiesole*. \*Madonna on the throne, with 10 saints, by *Giotto*. Sacristy with old pictures of the school of *Giotto* etc. The chapel (r. on leaving the sacristy) contains \*frescoes by *Giovanni di S. Giovanni*. The 3rd chapel belongs to the Buonaparte family; monuments of Carlotta Buonaparte and of Julia Clary-Buonaparte, by *Bartolini*. In the 4th chapel \*God the Father with the Madonna, St. Roch and St. Sebastian, attributed to *Andrea del Sarto*. Frescoes by *Giotto*. In the 5th chapel portrait of St. Francis, from life, by *Cimabue* (covered). In 1855 \*frescoes by *Giotto* were discovered here, representing events in the life of St. Francis. The high altar was executed from a design by *Vasari*. In the 3rd chapel frescoes in the lunette, oil-paintings at the sides, by *Luigi Sabatelli* and his sons, representing the Miracles of St. Antony etc. In the 4th chapel Madonna with saints, of the school of *Luca della Robbia*. In the 5th chapel frescoes by *Giotto*; monument of Uberto de' Bardi, with portrait by *Giotto*. The Niccolini chapel (closed) was constructed by *Antonio Dosio*; statues of the Virgin with unicorn, Moses, Wisdom and Humility, by *Antonio Francavilla*. In the following chapel a monument of the architect Alessandro Galilei, by *Tecchiati*; crucifix by *Donatello*. In the side-chapel the monument of Princess Sophia Czartoryska, by *Bartolini*. By the pillar the monument of the celebrated architect Leo Battista Alberti, a group by *Bartolini*; on the opposite side reposes the last of his family. \*Carlo Marsuppini, by *Desiderio da Settignano*. Vittorio Fossombroni (minister, d. 1811), by *Bartolini*. Giovanni Lami (d. 1770), by *Spinazzi*. On the pillar Pietà, a painting by *Angelo Bronzino*. Monument of the jurist Pompeo Signorini (d. 1812), by *Stefano Ricci*. \*Galileo Galilei, by *Giulio Foggini*. Over the altar next to the entrance a Descent from the Cross, by *A. Bronzino*. Adjoining it the monument of the naturalist Targioni Tozzetti.

The central S. door, by the monument of Leonardo Bruni, leads to the \*Cloisters, with old monuments of the families of Alamanni, Pazzi, della Torre etc. Then by a stair to the passage leading to the beautiful \*Chapel of the Pazzi, erected by *Filippo Brunelleschi*, containing numerous terracottas by *Luca della Robbia*. In the passage are modern monuments by *Costoli*, *Santarelli*, *Bartolini* and *Pampaloni*. The ancient Refectory (entered from the carpet-manufactory, r. of the church) is adorned with frescoes of the Last Supper and scenes from the life of

St. Francis, ascribed to *Giotto*. The Inquisition, which was abolished by Duke Peter Leopold, once held its sessions here.

Quitting the Piazza del Duomo, the Via de' Servi passes the stately *Palazzo Manelli* (formerly *Ricci*, then *Riccardi*) (Pl. 74), erected by Buontalenti in 1565, and leads to the handsome **\*Piazza della SS. Annunziata**. On the r. side of the latter rises the *Spedale degli Innocenti*, or *Foundling Hospital* (Pl. 92), erected 1421 from the designs of *Brunelleschi* and his pupil *Francesco della Luna*; charmingly executed infants in swaddling clothes between the arches, by *Luca della Robbia*. Frescoes beneath the portico by *Poccetti*; the busts of the four Medici, Cosimo I., Francesco I., Ferdinando I. and Cosimo II., by *Sermei*, pupil of Giovanni da Bologna. L. in the court, over the door leading to the church, an *\*Annunciation* by *Luca della Robbia*. The Church of the Foundling Hospital (restored 1786) contains an altar-piece, the *\*Adoration of the Magi*, by *Domenico Ghirlandajo* (1488). Opposite to the Spedale (l.) is the hall of the brotherhood *Servi di S. Maria*, similar in style to the hospital, erected by *Antonio da S. Gallo*. In the piazza are two handsome *\*Fountains* by *Pietro Tacca*, and the equestrian *\*Statue* of the grand-duke Ferdinand I., by *Giovanni da Bologna* (his last, but not best work; he died 1608, upwards of 80 years of age), erected in 1608, and cast of metal captured from the Turks: the pedestal was adorned in 1640, under Ferdinand II. At the E. extremity of the piazza rises the old church of **SS. Annunziata** (*Basilica Parrocchiale e Convento della Santissima Annunziata Servi di Maria*) (Pl. 2), founded 1250, but frequently altered and re-decorated at subsequent periods. Handsome portico with three doors; that on the W. leads to the monastery and the cloisters, that in the centre to the church, the third to the chapel of the Pucci, founded 1300, restored 1615, which contains a St. Sebastian by *Antonio da Pollajuolo* (accessible only by special permission of the family).

Over the central door a mosaic by *David del Ghirlandajo*, representing the Annunciation. A species of entrance-court, to which this door leads, is adorned with *\*Frescoes* by *Andrea del Sarto* and his pupils. R. the Assumption, by *Rosso Fiorentino*; Visitation, by *Pontorno*; Nuptials of Mary, by *Franciabigio*; *\*Nativity of Mary*, by *Andrea del Sarto*; *\*Adoration of the Magi* by the same master; l. of the entrance, *Nativity*, by *Balducci*; Investiture of S. Filippo, by *Cosimo Roselli*; *\*S. Filippo* giving his garment to a sick man, by *Andrea del Sarto*; monument and bust of

Andrea, by *G. Cuccini*; \*Gambler struck by lightning, and S. Filippo, by *Andrea del Sarto*; \*Cure of a man possessed with an evil spirit, and \*Death of S. Filippo and miracles wrought by his robes, both by *Andrea del Sarto*.

The church, consisting of nave without aisles, transepts, two series of chapels, and surmounted by a dome, is adorned with a large ceiling-painting of the Annunciation, by *Ciro Ferri* (1670). The 4th chapel on the r. contains the monument of the engraver Giovita Garavaglia (d. 1835), by *Lorenzo Nencini*. Over an altar in the S. transept a Pietà by *Baccio Bandinelli*. The great rotunda of the choir, designed by *Leo Battista Alberti*, adorned with frescoes by *Volterrano* (1683) and *Clirelli*, is peculiar. The 5th choir-chapel contains a crucifix and reliefs by *Giorgio da Bologna*, with the monument of that master; in the 6th chapel a Resurrection by *Bronzino*; in the 7th a \*Madonna with saints, by *Pietro Perugino*. In the 1st chapel of the nave, after the choir is quitted: Assumption, by *Pietro Perugino* (or *Albertinelli*?). In the 3rd chapel the Last Judgment, copied from Michael Angelo's picture at Rome by *Alessandro Allori*. Frescoes by the same. In the last chapel, erected by *Piero de' Medici* from *Michelozzi's* design, and sumptuously decorated with silver and gold by subsequent princes, is a miraculous picture of the Virgin behind the altar, a fresco of the 13th cent., which enjoys great veneration. Over the altar a Head of the Saviour, by *Andrea del Sarto*.

A door in the N. transept leads to the *Cloisters*: over it is a \*fresco by *Andrea del Sarto*, the Madonna del Sacco. Adjacent is the monument of the Falconieri, founders of the church. On the same side is the entrance to the chapel of the guild of painters (*Compagnia di S. Luca*), adorned with paintings by *Aless. Allori*, *G. Vasari*, *Fra Paolino da Pistoja* etc.

The *Via della Sapienza* leads hence to the *Piazza di S. Marco*, with the *Accademia delle Belle Arti* and the *Monastery of S. Marco*. From this piazza diverge the two principal streets of Florence, the *Via Cavour* (formerly *Larga*) and *Via Ricasoli* (formerly *del Cocomero*), both containing a number of palaces and important edifices, and recently prolonged in a straight direction as far as the city-wall. In the *Via Cavour* is situated the *Casino Mediceo* (now *Dogana*, Pl. 51), remodelled in 1570 by *Buontalenti*, where Lorenzo il Magnifico, and after him Giuliano de' Medici, preserved a great number of the treasures of art which were subsequently transferred by Cosimo I. to the gallery of the Uffizi. At the side are the \**Cloisters of the Barefooted Friars* (*Chiostro della Compagnia dello Scalzo*), adorned with \*frescoes from the history of John the Baptist, by *Andrea del Sarto*. The porter of the Academy keeps the key.

The suppressed *Dominican Monastery of S. Marco* (Pl. 19), with a *Church* of 1290, handsomely renewed under Cosimo de' Medici (1430) from *Michelozzi's* designs, was once the residence



of *Savonarola*, whose cell is still shown, and of the painters *Fra Giovanni Angelico da Fiesole* and *Fra Bartolommeo della Porta*. *Fra Angelico* (1387—1455) is unrivalled in his representations of saints.

Over the central door, within the church, Christ, painted a tempera on a gold ground, by *Giotto*. St. Thomas Aquinas before the Crucified, by *Santi di Tito*. Madonna with saints, by *Fra Bartolommeo della Porta* (3rd altar on the r.). Madonna and two saints, a mosaic of the Roman school. At the entrance to the sacristy a statue of the Risen Christ, by *Antonio Novelli*. In the sacristy a statue of St. Antony in bronze, by *Portigiani*. Annunciation by *Fra Bartolommeo* (?). Architecture of the chapel of St. Antony (who was once a monk in this monastery) and statue of the saint, by *Giovanni da Bologna*. Frescoes on either side of the entrance with the funeral obsequies of St. Antony, by *Passigiani*. In the picture on the l., members of the Medici family are represented as supporting the Canopy in the procession; statues of SS. Philip, John, Thomas Aquinas, Antonine the Abbot, Eberhard and Dominicus, by *Francavilla*, the bas-relief by *Portigiani*, Conversion of Matthew by *Poppi* (r.), and Healing of the leper by *Naldini* (l.). This church contains the tombs of the celebrated scholar *Johannes Picus di Mirandola*, who died in 1494 at the age of 31, and the equally distinguished *Angelus Politianus* (d. 1494), who was a monk of this monastery. A door in the sacristy leads to the Cloisters, embellished with \*frescoes by *Fra Angelico* (St. Peter the Martyr, Jesus with St. Dominicus, Crucifixion) and *Poccetti*. Frescoes and oil paintings of the second cloisters, by *Ulivelli*, *Gherardini* and others. The Chapter Hall contains a large picture, by *Fra Angelico*, of \*Christ Crucified, beneath is a group of 20 saints, life-size. Picture of the Cross, with two disciples, over the door of the refectory, by *Fra Bartolommeo*.

A visit to the Monastery is strongly recommended. The cells are decorated with \*frescoes by *Fra Angelico*. In the former Refectory a \*Last Supper by *Dom. del Ghirlandajo*. It is hoped that, notwithstanding arrangements made since the recent suppression of the monastery, the charming works of Fiesole, the grand attraction of the building, will still be accessible to the public. The *Accademia della Crusca*, founded in 1582 with a view to maintain the purity of the Italian language, is now established here, and occasionally holds public sessions (large new dictionary of the language in progress).

On the l., as the Via Ricasoli is entered from the Via della Sapienza, is (Nr. 52) the entrance of the **Academy of the Fine Arts** (Pl. 37) (open 9—3 o'clock daily, except Sundays).

The Entrance Hall contains four bas-reliefs in terracotta, by *Luca della Robbia*, and busts of great painters, in plaster. Hence to the r. through a room with casts of modern sculptures to the

*\*Saloon of the Great Pictures.*

This collection, in point of value the third in Florence (ranking after those of the Uffizi and the Pitti), is especially instructive owing to its chronological arrangement. It commences with: 1. Byzantine Magdalene;

2. *Madonna*, by *Cimabue*; 3. *St. Humilitas of Faenza*, by *Buffalmacco*; 4.—13. Ten scenes from the life of *St. Francis*, by *Giotto*; thus leading by progressive steps to the culminating point of the art. Of the 124 pictures exhibited here, the following merit special examination: 15. *Giotto*, *Madonna with angels*; 18—29. Twelve small scenes from the life of *Christ*, by the same; 30. *Fra Lorenzo di Firenze*, *Annunciation*, with *SS. Catharine, Antony, Paul and Francis*. Above: 31. *Taddeo Gaddi*, *Entombment*; \*32. *Gentile da Fabriano*, *Adoration of the Magi*, an excellent picture of 1423; \*34 *Fra Angelico*, *Descent from the Cross*; 36. *Masaccio*, *Madonna with angels*; 37. *Andrea del Castagno*, *Penitent Magdalene*; 40. *Filippo Lippi*, *Madonna with saints*; 43. *Andrea del Verrocchio*, *Baptism of Christ*, the first angel in which on the l. was painted by *Leonardo da Vinci*, a pupil of this master; 46. *Alessandro Botticelli*, *Madonna with several saints*, and 47. *Coronation of the Virgin*; 50. *Domenico Ghirlandajo*, *Nativity*; 51. *Lorenzo di Credi*, *Nativity* (his finest work); 53. *Pietro Perugino*, *Christ on the Mt. of Olives*; 55. *Assumption of the Virgin*, with *St. Michael, Giovanni Gualberto, Dominicus and Bernard*, brought from *Vallombrosa*, painted in 1500; 56. *Christ on the Cross*, both by *Perugino*; 57. *Descent from the Cross*, the upper half by *Filippo Lippi*, the lower by *Pietro Perugino*; 58. *Perugino*, *Dead Christ on the knees of Mary*; 59. *Andrea del Sarto*, *Four saints*; 62. Two angels by the same; 65. *Fra Bartolommeo*, *Madonna with Jesus, St. Catharine and other saints*; 66. *Mary appearing to St. Bernard*, by the same; 67. *Raffaellino del Garbo*, *Resurrection*; 69. *Dead Christ, Madonna, Mary Magdalene and other saints*, designed by *Fra Bartolommeo*, executed by his pupil *Fra Paolino da Pistoja*; 68. *Fra Bartolommeo*, *St. Vincent*; 70. *Mariotto Albertinelli*, *Holy Trinity* (under this picture is the entrance to the saloon with the works of the students); 71. *Fra Paolino da Pistoja*, *Madonna presenting St. Thomas with her girdle*; 72. *Mariotto Albertinelli*, *Madonna with Jesus and 4 saints*; 73. *Annunciation*, by the same, 1510; 75. *Francesco Granacci*, *Madonna and 4 saints*; 78. *Fra Bartolommeo*, *Five heads of saints* (that in the centre supposed to be *Savonarola*, next to him a *Carthusian monk* with his finger on his mouth). Under the window, 79. *Bronze bust of Michael Angelo*; 82. *Fra Bartolommeo*, *Five saints*; 88. *Angelo Bronzino*, *Portrait of Cosimo de' Medici*; 89. *Alessandro Allori*, *Lady of the Medici family*; 92. *Angelo Bronzino*, *The two Maries with the body of Christ*; 93. *Alessandro Allori*, *Annunciation*; 97. *Francesco Morandini*, *Dead Christ in the arms of Mary*; 100. *Santi di Tito*, same subject; \*99. *Carlo Dolci*, *God the Father*; 103. *Matteo Rosselli*, *Adoration of the Magi*.

The following rooms, entered in another direction, are usually closed, but between 9 and 3 o'clock the custodians are bound to admit visitors (fee optional). Through the library of the Academy another vestibule is reached (from the street No. 50), then the

*Saloon of the Ancient Pictures,*

containing 60 pictures, most of them by unknown masters of the Tuscan school of the 14th and 15th cent., uninteresting to the non-professional. Adjacent is the

*Saloon of the Small Pictures,*

with 71 works of the 14th—17th cent., most of them excellent: 3. *Ascension and Annunciation*, attributed to *Giotto*; 8. *Fra Angelico*, *Miracle*

wrought by St. Cosmus and Damianus; 11. and 24. Life of Christ in 8 pictures and 35 sections, by the same; 12. *Fra Filippo Lippi*, Madonna adoring the Saviour; 13. *Lorenzo di Credi*, Nativity; 16. *Fra Angelico*, History of five martyrs; \*18. *Perugino* (or *Raphael*?), Two portraits of monks; 19. *Fra Angelico*, Six representations from the legends of the saints; 20. Madonna with the Infant Jesus, above it the Trinity, by the same; 27. *Carlo Dolce*, Portrait of *Fra Angelico*; 28. *Fra Bartolommeo*, Hieronymus Savonarola as S. Pietro Martire; *Fra Angelico*: \*36. Coronation of the Virgin; 38. Passion, beneath the Adoration of the Magi; \*40. Entombment; \*41. Last Judgment, with numerous figures; 49. St. Thomas Aquinas with his pupils; \*50. Albertus Magnus teaching theology.

*Saloon of the Designs (Cartoni).*

A number of the original designs of the most celebrated masters are preserved here: 1. *Fra Bartolommeo*, St. Peter; 2. Madonna (della Gatta), copy from *Raphael*; 4. *Fra Bartolommeo*, St. Paul; 5. Madonna, attributed to *Raphael*; 6. *Correggio*, Madonna; S. Mary Magdalene, 10. St. Jerome, 11. St. Catharine of Siena, all by *Fra Bartolommeo*; 17. *Andrea del Sarto*, Madonna (in the Palazzo Panciatichi, p. 372); 21. Madonna (del velo), attributed to *Raphael*; 18. Madonna, 22. St. Dominicus, by *Fra Bartolommeo*.

In a straight direction from the entrance (No. 52) a court is reached, where several bas-reliefs by *Luca della Robbia* are preserved; colossal horse's head from the Monte Cavallo in Rome; original model of the Rape of the Sabine women, by *Giovanni da Bologna*; St. Matthew, just commenced, by *Michael Angelo*; original model of a group by *Vincenzo Danti*, Virtue prevailing over Vice; wild boar and dog from the Uffizi. Then r. through a passage with reliefs in plaster, at the extremity of which is the *Gallery of Statues*, a rich collection of casts of the most celebrated sculptures in the whole of Europe. At the back a small chapel with a \*fresco by *Giovanni di S. Giovanni*, representing the Flight into Egypt, transferred hither in 1788 from the garden of the Palazzo della Crocetta. — The *Saloon of Architecture* contains designs by the most celebrated architects. Finally several other apartments containing drawings, pictures, casts etc. by modern artists.

In the vicinity (Via Ricasoli), in the apartments of the former monastery of S. Niccolò, is the Government Manufactory of *Florentine Mosaics* (lavori in pietre dure) established since 1797. This work, consisting of inlaid coloured stones, has enjoyed a widely extended reputation since the 16th cent.

To the l. at the commencement of the Via Cavour is the **Palazzo Riccardi** (Pl. 83), formerly *Palace of the Medici*, and since 1814 again in possession of the government. It was erected about 1434 under Cosimo, the "father of his country", by *Michelozzi*, and was celebrated as a seat of art and science, where the Greek refugees first met with a hospitable reception. Lorenzo il Magnifico was born here in 1448, as well as his sons

Pietro, Giovanni and Giuliano. The illegitimate Medici, Julius, Hippolytus and Alexander subsequently resided here, and this family continued in possession of the palace until it was sold by the grand-duke Ferdinand II. to the Marchese Gabriello Riccardi, who considerably extended it, enclosing within its precincts the *Strada del Traditore*, where on Jan. 7th, 1537, Duke Alexander was assassinated by Lorenzino de' Medici. An imposing gateway leads to a vestibule and court, where ancient busts, statues, sarcophagi, Greek and Latin inscriptions from Rome etc. were placed by the Marchese Riccardi in 1719. The four windows of the ground-floor were designed by *Michael Angelo*. The second court contains the statue of Duke Alexander. Three staircases ascend to the upper floors, occupied by the *Biblioteca Riccardiana* and the offices of the minister of the interior. The library, founded by the Riccardi, and purchased by the state in 1812, comprises 23,000 vols. and 3500 MSS., including several by *Dante*, *Petrarch*, *Macchiavelli*, *Galileo*, ancient diptychs etc. Admission 9—2 o'clock daily, except Sundays (vacation Aug. 10th to Nov. 12th). The chapel possesses \*frescoes (history of the Magi) by *Benozzo Gozzoli*. In the *Gallery* adjoining the library frescoes (vicissitudes of human life) painted by *Luca Giordano* in 1683.

In this street are also the palaces of the *Panciatichi* (by *Carlo Fontana*, about 1700; Pl. 76), *Covoni* (formerly *Capponi*, by *G. Silvani*, about 1660), *Pestellini* (formerly *Naldini*; Pl. 79), *Pucci* (formerly *Ughi*, recently altered by *Bonaiuti*; Pl. 82), *Pomiatowski* (1740; Pl. 81) and *Bartolommei* (formerly *Cappoli e Medici*, by *Gherardo Silvani*; Pl. 59), all structures of considerable pretension. Also the *Biblioteca Marucelliana* (Pl. 43), founded in 1703 by *Francesco Marucelli* (near S. Marco, open, every week-day 10—2).

Near the palace of the Medici, in the *Via delle Cantonelle*, is situated the church of *S. Giovannino degli Scolopi* (appertaining to the *Padri delle Scuole Pie*), erected 1352, remodelled 1580 by B. Ammanati, completed 1661 by *Alfonso Parigi*. The scientific institutions of the city are established here, comprising a library, observatory etc. The church possesses frescoes and pictures by *Allori*, *Bronzino*, *Santi di Tito* etc.

Immediately adjacent is the \**Piazza S. Lorenzo*, with the church of that name; the adjoining monastery contains the cele-

brated Medici Library. The square is adorned with the *Base di S. Lorenzo* by *Baccio Bandinelli*, adorned with sculptures (Giovanni delle Bande Nere, father of the first Cosimo, triumphing over his enemies). In 1850 the monument was restored and furnished with a statue of Giovanni, as the inscription records.

**\*S. Lorenzo** (Pl. 17), founded 390, consecrated by St. Ambrose in 393, is one of the most ancient churches in Italy. In 1423 it was burned down, and subsequently re-erected by the Medici in the late Romanesque style, from the designs of *Filippo Brunellesco*. After his death it was completed (with the exception of the façade) by *Donatello* and *Michael Angelo*. The latter erected the sacristy and the Laurentian Library. The cloisters were constructed by *Brunellesco*. The whole edifice has recently been sumptuously restored.

The church contains several fine paintings and sculptures. Monument of the painter Benvenuti (d. 1844) by *Thorvaldsen*. Bas-reliefs of the pulpits by *Donatello* and his pupil *Bertoldo*. To the r. in the cloisters, Nativity, by *Cosimo Roselli*. Over the altar a figure of the Virgin, erected in 1856 to commemorate the cessation of the cholera in 1855.

R. the \*New Sacristy, a square chapel, erected by *Mich. Angelo*, with Corinthian pilasters, containing the celebrated \*monuments of the Medici. R. the mausoleum of Giuliano de' Medici, Duke of Nemours, brother of Pope Leo X. and younger son of Lorenzo il Magnifico, d. 1516. Above is the figure of the duke in a sitting posture; over his tomb are the \*statues of Day and Night, master-pieces of Michael Angelo, the latter especially admired. A contemporary poet, Giovanni Battista Strozzi wrote upon it the lines:

*La Notte, che tu vedi in sì dolci atti  
Dormire, fu da un Angelo scolpita  
In questo sasso; e, perchè dorme, ha vita;  
Destala, se nol credi, e parleratti.*

Michael Angelo, in allusion to the misfortunes of his country, answered:

*Grato m'è 'l sonno e più l'esser di sasso;  
Mentre che il danno e la vergogna dura  
Non veder, non sentir m'è gran ventura;  
Però non mi destar; deh parla basso.*

Opposite is the statue of Lorenzo de' Medici, Duke of Urbino, grandson of Lorenzo il Magnifico, d. 1518, represented in profound meditation (hence termed *il pensiero*); beneath it his tomb with statues of Twilight and Dawn (*Crepuscolo e Aurora*), also by *Michael Angelo*, erected by order of Pope Clement VII. (Giulio de' Medici, 1523-31). Lorenzo was father of Catharina de' Medici, queen of Henry II., and mother of Charles IX. of France, and of the first duke of Florence Alexander de' Medici, who was assassinated on Jan. 7th, 1537 by his cousin Lorenzo. Opposite to the altar, every mass performed at which, according to an inscription, releases

a soul from purgatory, is a beautifully perfect \**Madonna*, by *Michael Angelo*, and the statue of *St. Cosimo*, by *Fra Giovanni Angiolo da Montorsoli*. At the back of the altar the tomb of the grand-duke Ferdinand III. (d. 1824).

The church is now re-entered, whence, by a passage from the second chapel following, the visitor reaches the \**Chapel of the Princes*, or *Medici Chapel* (open 8—12 o'clock, fee 50 c.), an octagon most gorgeously decorated with marble and mosaics, with the arms of the Tuscan towns, also in mosaic, and those of the Medici family. The structure was erected in 1604 by *Matteo Nigetti*, by order of Duke Leopold I. (from designs by *Giovanni de' Medici*), at a cost of 22 Mill. lire (about 900,000 l.), a sum which flowed from the coffers of the Medici. The dome (Creation, Fall, Death of Abel, Sacrifice of Noah, Nativity, Death, Resurrection and the Last Judgment) was painted by *Pietro Benvenuti*. Beneath this chapel are the vaults of the princes. The contents of the chapel are as follows: 1. Arms of Pienza and Chiusi, then the mausoleum of Duke Ferdinand II. (d. 1670) of Egyptian granite and green jasper of Corsica, with the arms of the Medici, 5 red balls (*palle*) and a blue ball with lilies on the summit; 2. Soana and Montalcino and the mausoleum of Cosimo II. (d. 1620), with his statue in gilded bronze, by *Giovanni da Bologna*; 3. Massa and Grosseto and the mausoleum of Ferdinand I. (d. 1609), with richly gilded statue by *Pietro* and *Ferdinando Tacca*; 4. Siena and Fiesole, the Tribuna for the altar, Florence and Pisa and the mausoleum of Francesco I. (d. 1587); 6. Volterra and Cortona and the mausoleum of Cosimo III. (d. 1723) (last duke but one of the house of Medici, which became extinct by the death of his son Giovanni Gaston, 1737); 7. Arms of S. Sepolero and Montepulciano. — In the church, at the foot of the high altar, is the simple tomb of Cosimo de' Medici, surnamed "*Pater Patriæ*" (d. 1464). The Old Sacristy was erected by *Filippo Brunellesco*, with bronze doors, bas-reliefs, and statues of the 4 Evangelists (beneath the dome), all by *Donatello*. In the centre the marble monument of Giovanni Averardo de' Medici and his wife Piccarda Bueri, by *Donatello*. In the following (15th) chapel, r. the monument of Giovanni and Pietro de' Medici, by *Andrea del Verrocchio*. In the 16th chapel an Annunciation, by *Fra Filippo Lippi*; then in the nave of the church the Martyrdom of St. Lawrence, a large fresco by *Angelo Bronzino*. The adjoining door leads to the library. In the 17th chapel St. Sebastian, by *Jacopo da Empoli*; in the 20th \**Madonna* with St. Leonard and other saints on gold ground, in the style of *Giotto*, transferred hither on the restoration of the church from its original position.

In the cloisters, l. of the church of S. Lorenzo, is the entrance to the **Biblioteca Laurenziana** (Pl. 41), founded by Cosimo, 1444, extended by Lorenzo de' Medici, transferred by Cosimo I. to this edifice which was erected in 1571, and subsequently augmented by the purchase of new works and the bequest of the libraries of *Gaddi*, *Strozzi*, *Redi* and Count *Angiolo d'Elsi* of Siena. It contains a collection of the rarest old editions of the

Greek and Latin classic authors, but its principal treasure consists of about 8000 MSS. in different languages. Access daily 9—3 o'clock, except Sundays and festivals (vacation Oct. 1st to Nov. 12th, custodian's fee  $\frac{1}{2}$ —1 fr.). The building was commenced in 1524 according to the design of *Michael Angelo*, and completed in 1571 by *Vasari*; the rotunda, containing the Biblioteca Delciana, was erected in 1841, from *Pasquale Poccianti's* design.

The wooden ceiling of the Library was executed by *Tasso* and *Carota*, from *Michael Angelo's* designs. The latter also furnished the design for the 88 "Plutei" to which the MSS. are attached. Among these are a number of codices of rare value: Virgil of the 4th or 5th cent.; Tacitus, two MSS. of the 10th and 11th cent., the older brought from Germany, and the sole copy containing the first 5 books of the Annals. The Pandects, of the 6th or 7th cent., carried off from Amalfi by the Pisans in 1135, the oldest existing MS. of this collection, on which the study of Roman Law almost entirely hinges. Most important MS. of Æschylus. Cicero's Epistles ad Familiares, written by Petrarch. Petrarch's Canzone, with portraits of Petrarch and Laura. MSS. and letters of Dante. Decamerone of Boccaccio. MSS. of Alfieri. Document of the Council of Florence, 1439. Maps of Ptolemæus, miniatures etc. Catalogues of Oriental MSS. by Lewis Asseman and Bandini, continued by Furia.

Hence by the Via del Giglio to the *Piazza S. Maria Novella*, where festivals and games were frequently celebrated in former times. The principal of these, instituted in the reign of Cosimo I. in 1563, took place on the eve of the festival of St. John, and consisted of a race of four four-horse chariots, termed *Prasina* (green), *Russata* (red), *Veneta* (blue) and *Alba* (white), resembling those of the ancient Romans. Two obelisks of marble, of 1608, standing on brazen tortoises, by *Giambologna*, served as goals.

The church of **S. Maria Novella** (Pl. 25), commenced in 1278 on the site of an earlier edifice, from designs by the monks *Sisto* and *Ristoro*, and completed in 1371, was furnished with a façade, designed by *Leo Battista Alberti*, in 1350—1470. A quadrant and two concentric meridians which are seen here were constructed by *P. Ignazio Danti* in 1572. The colonnades (1451) were planned by *Brunellesco*. The interior consists of nave and aisles with pointed arches, the altars, chapels etc. having been added at subsequent periods by *Vasari* and others. The church, with the exception of the chapels, is poor in works of art.

In the choir \*Frescoes by *Domenico Ghirlandajo*, r. the history of John the Baptist, l. that of Mary, each in 7 sections. The first picture to the r., representing Zacharias in the Temple, contains among the people portraits of contemporaries of the painter, members of the Platonic Academy foun-

ded by Lorenzo il Magnifico: Angelo Poliziano, raising his hand, Marsilius Ficinus, translator of Plato, garbed as a canon; Gentile de' Becchi, Bishop of Arezzo; the erudite Cristoforo Landino, Commentator of Dante, Horace and Virgil; the Tornabuoni, founders of the chapel. The chapel l. of the choir, by *Giuliano da S. Gallo*, contains the celebrated wooden crucifix of *Brunellesco*, which gave rise to the rivalry between him and his friend Donatello. The Gaddi chapel, by *Antonio Bosio*, is adorned with the Raising of the daughter of Jairus, by *A. Bronzino*, and bas-reliefs by *Bandini*. The Strozzi chapel in the l. transept, to which a stair ascends, contains \*frescoes with numerous figures, representing the Last Judgment and Paradise, by *Andrea Orcagna*; Hell (r.), by his brother *Bernardo*; altar-piece by *Andrea*. The next door leads to the sacristy, containing good pictures, especially those on three \*shrines of saints by *Fra Angelico*: Annunciation, Nativity, Coronation of Mary. R. of the choir the chapel of Filippino Strozzi, with his monument by *Benedetto da Majano*, and frescoes by *Filippino Lippi* (1486). In the nave the \*monument of Fra Leonardo di Stagia Dati, in bronze, by *Lorenzo Ghiberti*, in the chapel of the r. transept (dei Rucellai) a large \*Madonna by *Cimabue*; by the wall, to the r. in the transept, the tombstone of the Patriarch Joseph of Constantinople (d. 1440), who had come to the great Council of 1839, which was first held at Ferrara in 1438, and afterwards at Florence, by Pope Eugene IV and the Greek Emp. John VII. (Paleologus) with a view to the union of the Western and Eastern churches. A union was resolved on, but never carried out. A building erected in 1418 near S. Maria, for the reception of visitors of high rank, served on that occasion as the lodging of the pope, the prelates and the emperor. On the r. side of the church are the ancient cloisters, termed *Il Chiostro Vecchio*, or *Verde*, bounded by the Piazza Vecchia, adorned with frescoes by *Paolo Uccello*, and constructed of terra verde. R. of the cloisters is the Cappella degli Spagnoli, commenced 1320, with frescoes of *Giotto's* school (erroneously attributed to *Taddeo Gaddi* and *Simone Memmi*), on the wall of the altar the Passion, on the ceiling the Resurrection and Ascension. On the E. side (r.) the Church militant and triumphant, the pope and emperor on the throne, surrounded by their counsellors and illustrious men, such as Petrarch with Laura, Boccaccio, Cimabue etc. On the W. side (l.) Thomas Aquinas in his professorial capacity, surrounded by angels, prophets and saints, in his hand an open book with the inscription: *Optari et datus est mihi sensus et invocari et venit in me spiritus sapientiae et proposui illam regnis et sedibus* (Lib. Sap. VII., 7, 8). At his feet the discomfited heretics Arius, Sabellius and Averrhoës. In the niches 14 figures representing virtues and sciences. On the l. side are the extensive cloisters with fifty lunettes, painted al fresco by *Cigoli*, *Allori*, *Santi di Tito*, *Poretti* and others. The laboratory of the monastery (*Spezeria*, entrance in the Via della Scala), celebrated for the perfumes and liqueurs prepared in it, especially that of Alkermes, contains a room (formerly a chapel) decorated with frescoes of the 14th cent. (the Passion), probably by *Spinello Aretino*.

The *Railway Station* is in the vicinity of this church.

The Via de' Fossi leads hence to the *Piazza del Ponte alla Carraja*, then r. to the broad street (formerly a suburb) of **Borgo**



**Ognissanti**, where horse-races (*corso dei barberi*) have for centuries taken place. A small *Theatre* is situated here, and a short distance farther, in the *Piazza Manin*, the *Monastery and Church of the Minorites di S. Salvatore d' Ognissanti* (Pl. 30), erected 1554, remodelled 1627, the façade by *Matteo Nigetti*, with \*lunette by *Luca della Robbia*, representing the Coronation of Mary. In the interior St. Augustine, al fresco, by *A. Botticelli*, Madonna with saints by *Santi di Tito*, St. Jerome, al fresco, by *Domenico Ghirlandajo*. In the sacristy a crucifixion with saints, by *Bona-guida* (?). A chapel approached by steps contains a crucifix by *Giotto*. Adjacent is the entrance to the sacristy, adorned with frescoes by *Giovanni da S. Giovanni*, *Ligozzi* and *Ferucci*.

The street next leads (termed in its prolongation *Via del Prato*) to the *Porta al Prato*, whence the *Cascine* (p. 392) are reached to the l.; they may also be reached by entering the *Lung-Arno Nuovo*, by the *Piazza Manin*, and either following this street, or the *Corso Vittorio Emanuele*, passing the *Politeama* (p. 343) and leading to the *Nuova Barriera* (comp. p. 392).

Turning l. from the Borgo Ognissanti to the *Ponte S. Trinità*, the traveller will perceive (*Lung-Arno Corsini*, No. 10) the *Palazzo Corsini* (Pl. 65), erected, or at least remodelled, in 1656, from designs by *Silvani* and *Ferri* (magnificent staircase by the latter), and containing a valuable picture-gallery (access daily; custodian 1 fr., porter 20c.; entrance at the back, *Via di Parione* 7). By the *Ponte S. Trinità* is the *Palazzo Fontebuoni* (*Lung-Arno*, No. 2) (Pl. 67), formerly *Gianfigliuzzi*, where Alfieri resided and died Oct. 9th, 1803. Then the *Casino dei Nobili*, an aristocratic rendezvous and seat of the Jockey Club. The *Palazzo Humbert*, the imposing mansion of the ancient *Spini* family, a structure groundlessly attributed to *Arnolfo di Cambio*, is now the town-hall (*Palazzo della Comunità*, Pl. 64). Adjoining it is the old *Palazzo Buondelmonti* (Pl. 59), formerly *Scali*, where since 1820 the reading-rooms of *Vieusseux* (p. 342) have been established. On the opposite side of the street are the church and monastery of *S. Trinità*, erected about 1250, altered 1570 by *Buontalenti*. The 4th chapel in the interior contains an *Annunciation* by the Camaldulensian monk *Don Lorenzo*. R. by the high altar the \**Cappella de' Sassetti*, with frescoes from the life of St. Francis by *Dom.*

*Ghirlandajo*; beneath are the founders of the picture, Francesco Sassetti and his wife Nera Corsi. The sibyls on the ceiling are by the same artist.

Farther on, on the other side of the *Via Tornabuoni*, is the old and imposing **\*Palazzo Strozzi** (Pl. 84), with three façades, erected in 1489 by *Benedetto da Majano* for the celebrated *Filippo Strozzi*. The front is 120 ft. in breadth and 98 ft. in height; the building in the court, added by *Cronaca*, is also considerable. A fine collection of pictures, especially of the Florentine school, is preserved here, comprising works of *Giotto*, *Andrea del Sarto*, *Allori* and *Bronzino* (portrait of *Filippo Strozzi*); among the family-portraits, that of a young girl by *Titian*, termed *\*La Puttina di Tiziano*; Pope Paul III. by *Paolo Veronese* (access. whilst the prince is residing at the palace, only by his permission, usually to be applied for on the day previous to the intended visit).

The house in which *Dante* was born in 1265 (Pl. 46), recently restored, is in the *Via S. Martino* (formerly *Via Riccarda*) No. 2, not far from the *Piazza della Signoria*; that of *Amerigo Vespucci* near the church of *S. Giovanni di Dio*, in the *Borgo Ognissanti*. *Macchiavelli's* house (Pl. 48) is No. 15 in the *Via dei Guicciardini*, beyond the *Ponte Vecchio*. Next door (No. 17) (Pl. 72) is the *Palazzo Guicciardini*, once the residence of the celebrated historian *Francesco Guicciardini* (1482—1541). *Galileo's* house (Pl. 47) is *Via della Costa*, No. 13, near the *Boboli Garden* and the *Belvedere* fortification.

The house of *Bianca Capello*, wife of Francis I., and well known for the romantic vicissitudes of her history, is also worthy of notice; *Via Maggio* 26, erected 1566. The archæologist, it may be here observed, will find the numerous memorial tablets, which everywhere meet the eye, most useful as landmarks in the history of Florence.

The **House of Michael Angelo** (Pl. 49) is *Via Ghibellina*, No. 49, not far from *S. Croce*. In the 17th cent. a descendant of his family here founded a collection of pictures and antiquities, which the last of the Buonarroti bequeathed to the city. It merits a visit chiefly on account of the designs and other reminiscences of Michael Angelo (admission Mondays and Thursdays, 10—3 o'clock, a trifling fee expected; on other days by payment of a fee).

The entrance-room contains Etruscan and Roman antiquities of little importance. To the l. a room with pictures, among which are: 92. *Titian* (?), Death of Lucretia; 95. *Cristoforo Allori*, Michael Angelo in a turban; 97. *Michael Angelo*, Portrait of himself. To the r. a series of apartments with various memorials of the great master. In the 1st, scenes from his life; then the Holy Family, a picture, and the Battle of Hercules and the Centaurs, a relief, by *Michael Angelo*. In the 2nd, portraits of his ancestors by *Pietro da Cortona*, *Domenico Pugliani* etc; bust of Michael Angelo in bronze, by *Giovanni da Bologna*; in a small room adjacent are terracottas by *Luca della Robbia*, two sticks and the sword of Michael Angelo. In the 3rd, frescoes with saints; marble busts of the last proprietor and his wife; sketch of the Cappella de' Medici; Carità, a relief in marble by *Michael Angelo*. In the 4th a \*bust of Michael Angelo in bronze, from a cast taken after death, by *Giambologna*; a collection of \*drawings by *Michael Angelo*. The present arrangement of the rooms will probably be shortly altered.

The Via Faenza leads from the centre of the city to the fortress of *S. Giovanni Battista*, usually termed *Fortezza da Basso*, erected by Cosimo I. in 1534. The refectory of the suppressed monastery of **S. Onofrio** in this street (No. 57) contains a \*fresco of the Last Supper (Cenacolo, date 1504), discovered 1845, attributed, but without sufficient foundation, to *Raphael*. In the same building is *Rosellini's Egyptian Museum* (Pl. 54), to which the Egyptian antiquities of the Uffizi have also been transferred (admission daily).

The *Palazzo Ferroni*, No. 2 in the same street, contains a picture-gallery (access generally on Sundays and Thursdays) bequeathed to the city by the last proprietor.

About one-third of the city lies on the l. bank of the Arno. A short distance to the r. beyond the Ponte alla Carraja are situated the Piazza and Church **del Carmine** (Pl. 22). The latter was founded 1268, but in 1771 entirely burned down, with the exception of the \**Branacci* chapel, and subsequently re-erected by *Giuseppe Ruggeri*. This chapel, in the r. transept, is adorned with \*frescoes from the history of SS. Peter and Paul by *Filippino Lippi*, *Masaccio* and *Masolino*: by *Masaccio*, Expulsion from Paradise, Peter taking the tribute-money from the mouth of the

fish, Baptizing, Raising from the dead, Healing of cripples and Alms-giving; by *Masolino*, Preaching of Peter, Fall and Resuscitation of Petronilla; *Filippino Lippi*, Peter and Paul in presence of the proconsul, Peter in prison and his liberation. The choir contains the monument of Pietro Soderini, by *Benedetto da Rovizzano*. The Corsini chapel, l. in the transept, contains the tomb of St. Andrea Corsini, Bishop of Fiesole. Ceiling-paintings by *Luca Giordano*. Altar-pieces, Expulsion of the Bolognese from Florence by St. Andrea, and Invocation of the Virgin, by *Giov. Batt. Foggini*. In the sacristy (entered from the r. transept) frescoes from the history of St. Cecilia, discovered 1858, perhaps by *Spinello Aretino*. The cloisters of the monastery (entrance r., adjoining the church) contain a \*Madonna with the Child and the 4 Evangelists, attributed to *Giotto*. The refectory, adorned with a Last Supper by *Dom. Ghirlandajo* is now occupied by the military and no longer accessible.

In the Piazza S. Spirito is situated the imposing *Palazzo Guadagni* (Pl. 71), erected in the 15th cent.

\***S. Spirito** (Pl. 33), a cruciform basilica supported by Corinthian columns, with 38 chapels, was designed by *Filippo Brunellesco*, and commenced in 1433, but having been destroyed by fire was not erected till 1470—81. Its noble proportions and peculiar arrangements render it one of the most attractive structures in Florence.

The Choir, with screen of marble and bronze, was constructed 1599—1608 by *Michelozzi*, the high altar with canopy by *Caccini* and *Silvani*. The following are the principal attractions. 2nd Chapel: Pietà, a group in marble, copy from Michael Angelo (original in St. Peter's at Rome), by *Nanni di Baccio Bigio*. 8th Chapel: Archangel Raphael with Tobias, group by *G. Baratta*. 11th chapel: Madonna, by *Donatello*. Cappella del Crocifisso, constructed by *Buontalenti*. Madonna with SS. Martin, Nicholas and Catharine, by *Filippo Lippi*. In the S.E. corner-chapel of the choir, four saints by *Giotto*; in the following chapel Madonna and saints by *Botticelli*. Cappella del Sacramento: Trinity, school of *Perugino*; in the second chapel following, a Madonna with four saints, by *Pietro Perugino*. In the sacristy a saint healing the sick, by *Allori*. In the church St. Anna, Madonna and saints, by *Ridolfo del Ghirlandajo*. Christ, a statue, copy from Michael Angelo (in S. Maria sopra Minerva at Rome), by *Taddeo Landini*. The first cloisters, erected by *Alfonso Parigi*, are adorned with frescoes by *Perugino*, *Ulivelli*, *Baldi* and *Cuscelli*, representing saints of the Augustine order, and contain numerous tombstones. The second cloisters are by *Annunati* (1564), the paintings by *Poccetti*. The campanile, by *Buccio d'Agnolo*, is regarded as one of the finest in Italy. Part of the monastery is now occupied by the military.

The **\*Palazzo Pitti** (Pl. 80) should next be visited. It was erected by Luca Pitti, the powerful opponent of the Medici, from a design by *Brunellesco*, but owing to the decline of his prosperity (after 1466) it remained uncompleted, and was sold in 1559 by his grandson to Eleonora, consort of the grand-duke Cosimo, and foundress of the Boboli Garden. The edifice was then completed by *Bartolommeo Amanati*, by the addition of the wings and the handsome court. In the 18th cent. the two projecting lateral halls were added, and thus arose the present palace ("Rustica"), an edifice unrivalled in its simple grandeur. The central structure is 330 ft. in breadth and 115 ft. in height. A grotto with niches and fountains adjoins the court, behind which the garden ascends the hill. Since the 16th cent. the Pitti Palace has been the residence of the reigning sovereign, and is now that of Victor Emmanuel. The upper floor contains a **\*\*Collection** of upwards of 500 *Pictures* of the old masters, most of them excellent, formerly the property of Cardinal Leopold and Carlo de' Medici, and the Grand-duke Ferdinand II. (admission daily 9—3 o'clock, on Sundays and festivals 10—3, Mondays 12—3; no fees. Connecting gallery to the Uffizi, on the first floor, a walk of 10 min., see p. 355). Luigi Bardi, dealer in works of art (Piazza S. Gaetano), has published a series of engravings of the works in this gallery.

An insignificant staircase leads to a corridor containing a beautiful vase of porphyry, a copy of that preserved in the museum of Berlin, and a large porcelain vase from Sèvres. This corridor leads to the gallery, which extends through a suite of splendid saloons, adorned with allegorical ceiling-paintings whence their names are derived. They are sumptuously fitted up with marble and mosaic tables and velvet-covered seats, and heated in winter. Each saloon is provided with a list of the pictures it contains. Permission to copy is readily granted, if a written application be made to the director.

The six principal saloons are first visited; the entrance was formerly at the opposite extremity, so that the numbers of the pictures, as enumerated below, are now in the reverse order (catalogue 2 fr. 80 c.).

*Saloon of the Iliad,*

so termed from the subject of the frescoes by *Luigi Sabatelli*. It contains four tables of variegated marble and four vases of nero antico; in the centre a group in marble by *Bartolini*, Madonna and Child with St. John. No. 184. Portrait of *Andrea del Sarto*, by himself; 185. *Giorgione*, Concert of 3 persons; 186. *Paolo Veronese*, Baptism of Christ; 188. *Salvator Rosa*, Portrait of himself; 190. *Sustermans*, Portrait of the son of Frederick III. of Denmark; 191. *A. del Sarto*, Assumption of the Virgin; 195. *Jacopo Fran-*

*cia*, Portrait; 196. *Paolo Veronese*, St. Benedict and other saints; 197. *Guido Reni*, Caritas; 198. *Velasquez*, Portrait; 200. *Titian*, Philip II. of Spain; 201. *Titian*, Cardinal Ippolito de' Medici; 206. *Bronzino*, Francesco I. de' Medici; 207. *Leonardo da Vinci* (?), Portrait of a goldsmith; \*208. *Fra Bartolommeo*, Madonna del Trono; 212. *Bronzino*, Cosimo I.; 213. *Carlo Dolci*, Moses; 214. *F. Baroccio*, Copy of the Madonna del S. Girolamo, of Correggio; 216. *Paolo Veronese*, Daniel Barbaro; 217. *Carlo Dolci*, St. John; 218. *Salvator Rosa*, A warrior; 219. *Pietro Perugino*, Mary and John adoring the Child; 220. *A. Caracci*, Christ with saints; 222. *Giorgione*, Female portrait; \*225. *A. del Sarto*, Assumption; 227. *Carlo Dolci*, St. Martha; 228. *Titian*, Head of the Saviour; 229. Female portrait, attributed to *Raphael*; 230. *Parnigianino*, Madonna with angels (Madonna del collo lungo); 235. *Rubens*, Holy Family; 236. *Bassano*, The Saviour in the house of Martha.

*Saloon of Saturn.*

No. 147. *Giorgione*, Nymph pursued by a satyr; 148. *Dosso Dossi*, Bambocciata; 149. *Pontormo*, Ippolito de' Medici; \*150. *Van Dyck*, Charles I. of England and his queen Henrietta of France; \*\*151. *Raphael*, Pope Julius II.; 152. *Schiavone*, Cain slaying his brother; 153. *Correggio*, Head of a child; 154. *Carlo Dolci*, John the Baptist asleep; \*157. *Lorenzo Lotto*, Three periods of life; \*158. *Raphael*, Cardinal Bibbiena; \*159. *Fra Bartolommeo*, Risen Christ among the 4 Evangelists; 160. *Van Dyck*, Virgin; 161. *Giorgione*, Finding of Moses; 163. *A. del Sarto*, Annunciation; \*164. *Pietro Perugino*, Entombment; \*\*165. *Raphael*, Madonna del Baldachino; 167. *Giulio Romano*, Dance of Apollo and the Muses; 168. *Guercino*, St. Peter; \*171. *Raphael*, Tommaso Fedra Inghirani; \*172. *A. del Sarto*, Disputa della Trinità; 173. *Albano*, Christ appearing to Mary; \*177. *Raphael*, Vision of Ezekiel; 175. *Albano*, Holy Family; 176. *Domenichino*, Mary Magdalene; 178. *Guido Reni*, Cleopatra; 179. *Sebastiano del Piombo*, Martyrdom of St. Agatha; 181. *Salvator Rosa*, Portrait of a poet; 182. *Pontormo*, Martyrdom of 40 Saints.

*Saloon of Jupiter.*

No. 108. *Paolo Veronese*, Portrait; 109. *Paris Bordone*, Female portrait; 110. *Titian*, Bacchanalian; 111. *Salvator Rosa*, Conspiracy of Catiline; 112. *Borgognone*, Battle-piece; \*113. *Michael Angelo*, The Fates; 117. *Spagnoletto*, Portrait of Simone Paganucci; \*118. *Andrea del Sarto*, Portraits of himself and his wife; 122. *Garofalo*, Sibyl divulging to Augustus the mystery of the Incarnation; \*123. *A. del Sarto*, Madonna in Gloria with four saints; 124. *A. del Sarto*, Annunciation; 125. *Fra Bartolommeo*, St. Mark; 127., 128. *Morone*, Portraits; 129. *Mazzolini*, The adulteress; 130. *Bassano*, Portrait of a woman; 131. *Tintoretto*, Vincenzo Zeno; 132. *Crespi*, Holy Family; \*133. *Salvator Rosa*, Battle (the figure l. below the child, with the word Sarò, is the painter's portrait); 134. *Paolo Veronese*, The women at the Sepulchre; 135. *Salvator Rosa*, Battle; 136. *Paolo Veronese*, The Saviour parting from his mother; \*139. *Rubens*, Holy Family; \*140. *L. da Vinci*, Portrait; 141. *Rubens*, Nymphs attacked by Satyrs.

*Saloon of Mars.*

No. 76. *Van der Werff*, Duke of Marlborough; \*\*79. *Raphael*, Madonna della Seggiola; 80. *Titian*, Andreas Vesalius (the physician); \*81. *A. del Sarto*, Holy Family; \*82. *Van Dyck*, Cardinal Giulio Bentivoglio; 83. *Titian*, Luigi Cornaro; 84. *Polna Vecchio*, Holy Family; 85. *Rubens*, Rubens with his

brother and the scholars Lipsius and Grotius; 86. *Rubens*, Mars going forth to war; 87., 88. *A. del Sarto*, History of Joseph; 89. *Paris Bordone*, Repose during the Flight to Egypt; 90. *Cigoli*, Ecce Homo; 91. *Carlo Dolci*, Peter weeping; 92. *Titian*, Portrait; 93. *Rubens*, St. Francis; \*94. *Raphael*, Holy Family, termed Madonna dell' Impannata; 95. *Allori*, Abraham's Sacrifice; \*96. *C. Allori*, Judith; 97. *And. del Sarto*, Annunciation; 99. *Guercino*, St. Sebastian; 100. *Guido Reni*, Rebecca at the well; 101. *Baroccio*, Christ; 102. *Luini*, Magdalene; 103. *Guercino*, Moses; 104. *Luca Giordano*, Conception; 106. Portrait of Galileo, school of *Sustermans*.

*Saloon of Apollo.*

No. 35. Bishop Girolamo Argentino, school of *Morone*; 36. *Girolamo da Carpi*, Archbishop Bartolini Salimbeni; 37. *Paolo Veronese*, Portrait of his wife; 38. *Palma Vecchio*, Christ at Emmaus; 39. *Angelo Bronzino*, Holy Family; \*\*40. *Murillo*, Madonna; 41. *Cristoforo Allori*, Hospitality of St. Julian; 42. *P. Perugino*, Mary Magdalene; 47. *Guido Reni*, Bacchus; 49. *Tiberio Titi*, Leopoldo de' Medici as a child; 50. *Guercino*, Peter raising Tabitha; 51. *Cigoli*, Descent from the Cross; 52. *Pordenone*, Holy Family; 54. *Titian*, Pietro Aretino; 56. *Bronzino*, Holy Family; 57. *Giulio Romano*, Copy of Raphael's Madonna della Lucertola; \*58. *And. del Sarto*, Descent from the Cross; \*\*59. *Raphael*, Portrait of Maddalena Strozzi Doni; \*60. *Rembrandt*, Portrait of himself; \*\*61. *Raphael*, Angiolo Doni, friend of the master (Nos. 59. and 61. belonged to the Doni family till 1758, when they were transferred to Avignon, where they were purchased in 1826 for the Gallery for the sum of 5000 scudi); 62. *Murillo*, Madonna; \**Raphael*, Leo X. and the cardinals de' Medici and de' Rossi; \*64. *Fra Bartolommeo*, Pietà; 66. *And. del Sarto*, Portrait of himself; \*67. *Titian*, Magdalene; 71. *Carlo Maratta*, S. Filippo Neri.

*Saloon of Venus.*

No. 1. *L. Cranach*, Eve; 2. *Salvator Rosa*, Falsehood with a mask; 3. *Tintoretto*, Cupid, Venus and Vulcan; 4. *Salvator Rosa*, Harbour at sunset; 5. *Garofalo*, St. James; 7. *Pourbus*, Portrait; 8. *Guercino*, Apollo and Marsyas; \*9. *Rubens*, Landscape, Ulysses on the island of the Phæaci; \*14. *Rubens*, Landscape; 15. *Salvator Rosa*, Sea-piece; 16. *Rembrandt*, Old man; \*17. *Titian*, Betrothal of St. Catharine; \*\*18. *Titian*, Portrait (La Bella di Tiziano); 20. *L. Cranach*, Adam; 21. *Pietro da Cortona*, Saints praying; 23. *Rustichino*, Death of Magdalene.

Visitors return hence to the Saloon of the Iliad and thence enter the

*Saloon of the Education of Jupiter.*

Ceiling-paintings by *Catani*. No. 241. *Clovio*, Descent from the Cross; 244. *Fr. Pourbus*, Portrait; 246. *Garofalo*, Gipsy; \*248. *Tintoretto*, Descent from the Cross; 252. *Holbein*, Claude Lorrain, Duc de Guise; 254. *Palma Vecchio*, Holy Family; 255. *Van der Helst*, Portrait; \*256. *Fra Bartolommeo*, Holy Family; 257. *Paris Bordone*, Sibyl prophecying to Augustus; 259. *Correggio*, Christ (a copy); 264. *Tintoretto*, Resurrection; 265. *And. del Sarto*, John the Baptist; \*\*266. *Raphael*, "Madonna del Granduca"; 267. *Paolo Veronese*, Portrait of a child; 269. *P. Veronese*, Presentation in the Temple; 270. *Carlo Dolci*, St. Andrew before the Cross; 276. *C. Dolci*, St. Louis of France; 277. *Bronzino*, Don Garzia de' Medici. — Hence 1. into the

*Sala della Stufa.*

The frescoes illustrating the golden, silver, brazen and iron ages are by *Pietro da Cortona*, ceiling-paintings by *Mattio Roselli*, 1622. Here are preserved four small statues, in marble, and a column of green porphyry, bearing a small porcelain vase with the portrait of Napoleon I., and two statues in bronze (Cain and Abel), copied by *Papi* in 1849 from the marble statues executed by *Dupré* for the Duke of Leuchtenberg. Returning hence and traversing a passage, the visitor perceives on the l. a small Bath-room, most tastefully fitted up, with pavement of modern Florentine mosaic, and four small statues of Venus by *Giovanni Insom* and *Salvatore Bongiovanni*.

*Saloon of Ulysses.*

Ceiling-painting by *Gaspero Martellini*, representing the return of Odysseus, an allusion to the restoration of the grand-duke Ferdinand III. after the revolution. No. 288. *Carlo Dolci*, Jesus in the garden; 289 *Ligozzi*, Madonna appearing to St. Francis; 297. *Paris Bordone*, Pope Paul III.; 305. *C. Allori*, St. John in the wilderness; 306. *Salvator Rosa*, Landscape; 307. *A. del Sarto*, Madonna and saints; 311. *Titian*, Emp. Charles V.; 312. *Salvator Rosa*, Landscape on the coast; 313. *Tintoretto*, Madonna; 316. *Carlo Dolci*, Portrait; \*320. *A. Caracci*, Small landscape; \*324. *Rubens*, Duke of Buckingham; 325. *Carlo Dolci*, Madonna and the Infant Jesus, two miniatures. — Hand-some cabinet (stipo) of ebony, inlaid with coloured wood and ivory; in the centre a large vase.

*Saloon of Prometheus.*

with paintings by *Gaspard Colignon*. In the centre a cabinet of inlaid wood, with mosaic in stone, and a magnificent round table of modern mosaic, executed for the London Exhibition of 1851, but not sent thither, value 30,000 l. — No. 337. *Scipio Gaetano*, Ferdinand de' Medici; 338. *Filippino Lippi*, Madonna with saints; 339. *Tintoretto*, Portrait; 340. Madonna with two saints, school of *Perugino*; \*341. *Pinturicchio*, Adoration of the Magi; 345. *Baldassare Peruzzi*, Holy Family; 346. *F. Zuccheri*, Mary Magdeline, on marble; 347. *F. Lippi*, Holy Family; 348. *Botticelli*, Holy Family; 353. *Botticelli*, Portrait of the "Beautiful Simonetta", the mistress of Giuliano de' Medici, who died at an early age and whose praises were sung by the poets Pulci and Poliziano; 354. *L. di Credi*, Holy Family; 355. *Luca Signorelli*, Holy Family; 358. *Dom. Ghirlandajo*, Adoration of the Magi; 362. *Jacopo Boattieri*, Holy Family; 365. *Albertonelli*, Holy Family; \*373. *Gior. da Fiesole*, Madonna with saints, a winged picture over the door; 375. *Sodoma*, Portrait; 377. *Fra Bartolommeo*, Ecce Homo; 379. *J. da Pontormo*, Adoration of the Magi; 384. *A. Pollajuolo*, St Sebastian; 388. *Filippo Lippi*, Death of Lucretia. — Hence to the

*Galleria Poccetti.*

which derives its name from the ceiling-paintings by *Bernardino Poccetti*. Two tables of oriental alabaster and one of malachite. \*Bust of Napoleon I., by *Canova*. Nos. 481., 485. Portraits by *Sustermans*; 490. *Guer-cino*, S. Sebastian; 494., 495. *Titian*, Portraits.

Returning to the Prometheus Saloon, the visitor next enters a *Corridor*, on the walls of which are 6 marble mosaics, two of which represent the Pantheon and the tomb of Cecilia Metella at Rome, the other four the



different arts; then a number of \*miniature portraits and four stands with valuable drinking cups, objects in ivory etc.

*Saloon of Justice.*

Ceiling-painting by *Fedi*. In the centre a handsome cabinet, purchased in Germany by Ferdinand II. No. 389. *Tintoretto*, A sculptor; 398. *Artemisia Gentileschi*, Judith; 399. *Salviati*, Patience; 401. *Sustermans*, The canon Pandolfo Ricasoli; 403. *Bronzino*, Grand-duke Cosimo I.; 404. *Carlo Dolci*, Vittoria della Rovere; 405. *Bonifazio Bembo*, Christ in the Temple; 406. *Carlo Dolci*, St. Dominicus praying; 408. *Peter Lely*, Oliver Cromwell (a genuine portrait, sent by the Protector to the grand-duke Ferdinand II.).

*Saloon of Flora.*

Ceiling-painting by *Marini*, decorations by *Landi*. In the centre \*Venus by *Canova*. No. 415. *Sustermans*, Grand-duke Ferdinand II. de' Medici; 416., 421. *Gaspard Poussin*, Landscapes; 423. *Titian*, Adoration of the Shepherds; 430. *Cigoli*, Madonna; 436. *Gaspard Poussin*, Landscape; 437. *Van Dyck*, Repose during the Flight into Egypt; 438. *Ruthart*, Lions' den.

*Saloon of the Children (Sala de' Putti).*

Frescoes by *Marini*, decorations by *Rabbujati*. \*No. 452. *Salvator Rosa*, Landscape; 467. *Van Douwen*, Elector Palatine John William and his wife (1691) Maria Anna de' Medici, daughter of Cosimo III., masked; 469. *A. Carracci*, Nymph with satyrs; 472. *Ruisdael*, Landscape; 474. *Rachel Ruysch*, Fruit; \*477. *Salvator Rosa*, Landscape with Diogenes, throwing away his drinking-cup (*"la foresta dei filosofi"*).

The other apartments, the Sala della Musica, Stanza dell' Arca and Sala d'Ercole, contain modern pictures of no great importance.

The *Biblioteca Palatina*, founded by Ferdinand III. for his private use, is now united with the Magliabecchiana, together forming the *Biblioteca Nazionale* (p. 358). The ground-floor of the palace contains several rooms with good *Modern Works of Art*, historical pictures by *Bezzuoli* and *Sabatelli*, statues by *Bartolini* (*Carità*), *Ricci* (*Innocence*) etc. (Application for admission is made to the porter at the entrance.) Also the *Treasury* (l. in the second court, accessible 9—3 o'clock, fee 1/2 fr.), containing the royal plate and many interesting specimens of ancient and modern goldsmiths' work. In the cases to the l. are works by *Benvenuto Cellini*. R. a crucifix of bronze by *Giovanni da Bologna*, opposite it a crucifixion by *Tacca*. Cruet-stand of lapis-lazuli etc.

The \**Boboli Garden* [open to the public on Sundays and Thursdays; access on other days gratis by applying to the *Pre-fetto del Palazzo* (2nd court l., 1st stair on the r., 10—12 o'clock), from whom a permission valid for several weeks or months may be obtained] encloses the palace and extends in terraces up the hill. It was laid out by *Tribolo* in 1500, under Cosimo I. and

extended by *Buontalenti* and commands a succession of charming \*views of Florence with its palaces and churches, among which the Palazzo Vecchio, the dome and campanile of the cathedral and the tower of the Badia are most conspicuous. The long walks, bordered with evergreens, and the terraces, adorned with vases and statues, attract numerous pleasure-seekers on Sundays and holidays. On entering the gate in the l. wing of the Pitti Palace, the visitor first perceives to the l. a grotto with four statues, modelled by *Michael Angelo* for the monument of Pope Julius II.; in the centre the Rape of Helen, a new group by *Vincenzo de' Rossi*. Beyond it, to the r., a marble basin with Venus bathing, by *Giovanni da Bologna*. At the entrance to the grotto, Apollo and Ceres, statues by *Bandinelli*. The principal path next leads to an open space termed the *Amphitheatre*, formerly employed for festivities of the court; r. a handsome fountain, l. an Egyptian obelisk (brought hither from Rome) and an ancient basin of red marble. Then an ascent to the basin of Neptune, adorned with a statue of the god by *Stoldo Lorenzi*; then, higher up, the statue of Abbondanza, commenced by *Giovanni da Bologna*, finished by *Tacca* (fine view hence). To the r. in the vicinity a small casino (closed on public days; access on other days by applying to the gardener, 30 c.), commanding a charming and uninterrupted \*view.

Above the garden is the *Fortezza di Belvedere*, constructed 1590 by *Buontalenti* by command of Ferdinand I. Near it the closed gate of S. Giorgio.

A path r. from the Abbondanza leads to an open grass-plot, also affording a fine view, whence the visitor about to leave the garden may descend direct. To the r. a beautiful avenue, adorned with numerous statues (copies of old works, as well as modern originals), descends to a charming \*Basin (*la vasca dell' isolotto*), enlivened by swans and other water-fowl. In the centre, on an island planted with flowers, rises a fountain surmounted by a colossal statue of Oceanus, by *Giovanni da Bologna*. The surrounding walks are embellished principally with genre works. A path leads from this basin in a straight direction to a grass-plot with two columns of granite, and thence to the Porta Romana, which however is usually closed; in the vicinity several ancient sarcophagi. To the r. of the Oceanus basin a broad path,

parallel with the palace, is reached, by which the principal entrance may be regained. Another issue, near a fountain with Bacchus on the lion, leads into the Via Romana. To the l. is the *Botanical Garden*, to inspect which permission is obtained at the Museo Naturale.

Near the Pitti Palace, Via Romana 19, is the **\*Museum of the Natural Sciences** (*Museo di Fisica e di Storia Naturale*) (Pl. 55), open daily 9—4, in winter 10—3 o'clock, established by Leopold I. in the palace of the Torrigiani purchased by him, and greatly augmented at subsequent periods. At the entrance a large globe of the earth, and above it a globe of the heavens, according to Ptolemy's system. To the r. of the staircase is preserved a valuable collection of fossil bones, found in the upper valley of the Arno. The public museum is on the second floor. In the antechambers are busts of eminent naturalists. To the l. are the mineralogical, geological and palæontological collections. Returning to the corridor, the visitor enters the zoological department by a door to the l., and finally regains the corridor after having traversed no fewer than 35 apartments of various dimensions. The 2 first rooms contain zoophytes; the 5 following, insects; then 8 rooms with mammalia (some of them fine examples), the two last with skeletons; 2 rooms with fish, 1 with reptiles, 2 with birds. Then an admirable anatomical collection in 12 rooms, consisting chiefly of models in wax, prepared by *Clemente Susini* and his successors *Calenzuoli* and *Calamai*. Beyond a room with products of the South Sea islands is a smaller cabinet containing older anatomical preparations, by the Sicilian *Michele Zumbo*, under Cosimo III.

The first floor contains a collection of Tuscan minerals, founded by *Targioni Tozzetti*. The botanical garden is entered hence. The botanical collection, a large portion of which was presented by Mr. *Webb*, an Englishman, comprises, in the second room, wax preparations illustrative of vegetable physiology; also two rooms of blossoming plants in wax, by *Amici*. — The ground-floor contains physical instruments etc.

On the first floor is situated the **\*Tribuna of Galileo**, inaugurated in 1840, on the occasion of the assembly at Florence of the principal scholars of Italy, constructed by *Giuseppe Martelli*, and adorned with paintings by *Gaspero Martellini*, *Luigi Saba-*

telli, *Giuseppe Bezzuoli* etc., illustrating the history of Galileo, Volta and other naturalists; also a statue of Galileo by *Costoli*, and numerous busts of celebrated men and mosaics in the pavement, designed by *Sabatelli*, executed by *Giov. Batt. Silvestri*. By the walls are six cabinets containing instruments from the time of Galileo downwards. This structure, with its decorations, is alone said to have cost 40,000 l.

**Popular Festivals:** *Festival of John the Baptist* (June 24th). On the eve of this day fireworks are exhibited on the Ponte alla Carraja, and horse-races take place from the Porta al Prato to the Piazza S. Croce. On the day itself high mass is celebrated at the cathedral; then a carriage-race in the Piazza S. Maria Novella; in the evening, music and illumination of the cathedral and the vicinity of the Piazza della Signoria. *Easter Saturday:* Lo Scoppio del Carro, a vehicle with small cannon which are fired in front of the cathedral. *Holy Thursday:* washing of feet at the Pitti Palace. *Ascension:* festivities in the Cascine. *S. Annunziata*, in August, and other church festivals are also celebrated with equal zest by the numerous pleasure-seekers of Florence. — The scene presented by the Piazza della Signoria on Fridays, the principal market-day, should by all means be witnessed by the stranger, who will also have an opportunity of inspecting the picturesque costumes of the peasantry.

## 49. Environs of Florence.

The heights which surround Florence afford a series of charming views of the city and neighbouring country; some of the edifices erected in them also deserve notice. Those whose sojourn is of some duration will find ample scope for excursions in all directions. The principal points are here enumerated. It may, however, be here observed that most of the villas are not accessible to the public.

a. **San Miniato** with its façade of light marble, on the height E. of Florence, is a conspicuous object from many different points. It may be reached by carriage or on foot in less than  $\frac{1}{2}$  hr. The road to it cannot be mistaken: across the Ponte alle Grazie, by the second street l. to the Piazza S. Niccolò. thence r. by the Via S. Miniato to the gate of that name, through which the church is perceived on the height opposite. The avenue of cypresses which ascends to it first reaches the Franciscan monastery of *S. Salvatore del Monte*. Its church, built by *Cro-*











*naca*, is remarkable for the simple dignity and symmetry of its proportions, well deserving the commendation of Michael Angelo, who termed it "la bella villanella". A few minutes more will bring the traveller to the closed entrance of *S. Miniato* (accessible daily, on Sundays and festivals till noon only; porter 10 c., for opening the church and sacristy 50 c.). The churchyard commands a most beautiful view of Florence and its environs (finest in the afternoon): r. on the height Fiesole, then the city, with *S. Croce*, the cathedral, *S. Lorenzo*, *Palazzo Vecchio*, *S. Maria Novella* and the *Lung-Arno*, l. the villa-clad heights, the *Fortezza del Belvedere*, *Bello Sguardo* and *Villa Giramonti*. A church of *S. Miniato* existed as early as the 7th cent. The present \*Basilica, an admirable structure in the Roman style, was founded in 1013 under Emp. Henry II. by Bishop Hildebrand of Florence, in the 13th cent. embellished with mosaics, and in the 14th provided with its present façade. The tower was renewed in 1519 by *Baccio d'Agnolo*. The monastery belonged till 1553 to the Benedictines of Clugny, since then it has been occupied by monks of Monte Oliveto. In 1529 *Michael Angelo*, as engineer of the republic, fortified this eminence with works which are still visible, and here conducted the defence against the imperial troops during 11 months.

The pavement of the church contains magnificent \*mosaics (1207). Disposition of the choir in the old style; the mosaic which adorns it represents *S. Miniato* before the Saviour (1297). Over an altar on the r. the portrait of *S. Giovanni Gualberto*, the saint of Vallombrosa (attributed to *Giotto*), who, on meeting the murderer of his brother at the foot of this hill, was besought by him for mercy in the name of the Crucified. The haughty noble, touched with pity, not only spared his enemy, but resolved thenceforward to devote himself to a life of piety. He became a monk in this monastery, and afterwards founded the celebrated monastery of Vallombrosa. — In the centre is the altar of the crucifixion, erected 1465 by *Pietro de' Medici*. L. is the \*Chapel of *S. Giacopo*, constructed by *Antonio Rosellini*, containing the monument of Cardinal *Jacopo of Portugal* (d. 1459); ceiling adorned in a masterly manner by *Luca della Robbia*. The \*Crypt beneath the nave rests on elegant columns, some of them ancient. Beneath its chief altar repose the remains of *S. Miniato* and his companions; the tabernacle above it was painted by *Taddeo Gaddi* in 1341. S. of the choir is the *Sacristy*, erected 1387 in the Gothic style, adorned with \*frescoes from the life of *St. Benedict* (his youth, ordination at *Subiaco*, miracles etc.) by *Spinello Aretino*. Beneath them, admirable inlaid work in wood. — The church is now about to be restored.

b. **Poggio Imperiale.** Immediately to the l., without the *Porta Romana*, through which the high road leads to *Siena* and

Rome, commences a fine avenue of lofty cypresses, evergreen oaks and larches, embellished with a few statues, leading in 20 min. to the *Villa Poggio Imperiale*. It was thus named and almost entirely fitted up by Magdalen of Austria, wife of Cosimo II., and afterwards adorned with various works of art, which were removed in 1860. The handsome edifice is now employed as an educational establishment, conducted by nuns, and consequently no longer accessible. Beautiful but limited view from the space in front of the building.

The carriage-road l. of the Poggio Imperiale divides on the height, whence a by-path in a straight direction leads to **La Torre del Gallo**, which owes its name to a family of that name (according to others, to its conspicuous weathercock). From this tower *Galileo* is said to have made his most important astronomical observations. Fine panorama from the summit (fee  $\frac{1}{2}$ —1 fr.).

Returning hence to the carriage-road, the traveller turns to the l. by a road affording picturesque views and leading to the height of S. Miniato. The other road to the r. descends into the valley of the *Ema*, passing several houses and villas, among which is the **Villa of Galileo**, where the great astronomer passed the last years of his life (1631—42), latterly deprived of sight and surrounded by a few faithful friends. Here he was visited by his illustrious contemporary Milton.

A short distance hence, near the church of *S. Margherita a Montici*, stands the villa where *Francesco Guicciardini* wrote his history of Italy. Here too, in Aug. 12th, 1530, the Florentines who had been betrayed by their general Malatesta, signed the articles by which the city was surrendered to the imperial troops, thus becoming subject to the rule of the Medici. From that event the house derives its name *Villa della Bugia*.

A visit to the *Certosa* may be conveniently combined with that to the Poggio Imperiale. Moreover the necessity of twice traversing a considerable portion of the Strada Romana is obviated. The road to the r. is followed; after 10 min. it divides and descends r. to the village of *Galuzzo* on the high road. Pleasing views.

c. **La Certosa** in the *Val d'Ema* is reached by the high road from Porta Romana in 1 hr. (carriage 6 fr., vià the Poggio Im-

periale somewhat more). To the r., as the height without the gate is ascended, rises the church of *S. Gaggio*; farther on is the village of *Galuzzo* (see above), beyond which the brook *Ema* is soon reached (l. on the height a nunnery). On an eminence, clothed with cypresses and olive-trees, at the confluence of this brook with the *Greve*, rises the imposing Carthusian Monastery (*Certosa*), in appearance resembling a mediæval fortress. Strangers are not now admitted without special permission from the minister of the interior. This monastery also will shortly be dissolved. It was erected in 1341 by the Florentine *Nicola Accaioli*, from a plan by *Orcagna*. The rules of this order, which is distinguished by the white robe of its members, are very strict. Most of their time is passed in solitude and study, and several days in the week in perfect silence; various religious services are also performed during the night. The order is of limited extent, and is now almost entirely confined to France, where it originated (at La Grande Chartreuse) and possesses a few monasteries. The church consists of a series of chapels. The most valuable pictures are a St. Francis, by *Cigoli*, and Christ on the Cross, by *Giotto*; in the lower chapel are the tombstones of the Accaioli, among them one by *Donatello*. Picturesque views from the upper court on which the cells open, especially through the valley of the Ema towards Prato and the Apennines. The rooms occupied for several months by Pius VI., when banished from Rome by the French, are also shown.

*d. Bello Sguardo*, to the S. of Florence, easily recognised by its small pavilion with a red roof, is celebrated for the delightful prospect it commands. The traveller should on no account fail to visit it. The route cannot be mistaken. From Porta Romana the town-wall must be followed to the r. and the second road to the l. taken. The latter first leads to a square with the small church of *S. Francesco di Paola*, which contains the monument of Benozzo Federighi, bishop of Fiesole, by *Luca della Robbia*. The carriage-road is then followed in a straight direction, and on the height, where it divides, the road to the l. is taken. At the next bifurcation a side-path to the l. is followed, which in a few minutes leads to the *Bello Sguardo*. The \*view embraces Florence, with the Pitti Palace, S. Croce, the Palazzo Vecchio, Or S. Michele, the cathedral, S. Lorenzo, S. Maria No-

vella etc.; r. on the height S. Miniato, opposite the spectator lies Fiesole, l. the populous valley of the Arno, over which tower the distant Apennines. The view is seen to the best advantage towards sunset. — In the vicinity is the **Villa degli Albizzi**, with a bust of Galileo and an inscription to the memory of that illustrious astronomer, who frequently resided here and cultivated the garden with his own hands.

The first road to the r. beyond the Bello Sguardo leads to *Monte Oliveto*. Those, who wish to visit the Bello Sguardo from the Porta S. Frediano follow the city-wall to the l. and take the first road to the r., leading to the above-mentioned church of S. Francesco.

**e. Monte Oliveto.** W. of the Bello Sguardo is situated the *Badia di S. Bartolommeo di Monte Oliveto*, erected 1334, adorned with frescoes by *Poccetti*; in the refectory an Annunciation by *Dom. Ghirlandajo*. The garden should be visited for the sake of the view it commands of Florence and the environs. The Leghorn road from the Porta S. Frediano is followed until the monastery is nearly reached; the road to the l. is then ascended. Access to the garden is always permitted (key in the adjoining house, fee 20 c.). The finest \*point of view is a slight eminence planted with cypresses, which forms a conspicuous object in the landscape. The eye ranges N.W. over the beautiful valley of Florence, with Prato and Pistoja, enclosed by mountains, over which rises one of the peaks of the marble-mountains of Carrara; N.E. lies Florence, then Fiesole with the numerous villas which deck its heights; E. the Fortezza di Belvedere and S. Miniato; in the background the barren mountain-chain of the Casentino. Towards the S. the view is excluded by the intervening heights.

From the suburb of *S. Frediano* a suspension-bridge (5 c.) leads to the *Cascine*.

**f. Le Cascine**, the park of Florence, a favourite evening promenade of the citizens (especially on Sundays and festivals, when a band plays), should be visited, not only for the sake of viewing the fashionable world with their handsome equipages and often remarkably fine horses, but also as affording a most agreeable relaxation after the labours of sight-seeing have been encountered. The name is derived from a farm to which the park belongs. Beautiful walks may be taken in every direction. Visitors to the Cascine in the evening should proceed thither by

the high road (comp. p. 377) leading from the Porta al Prato, which is well shaded and affords fine views of the opposite mountains. On the r. near the gate is the former station of the railway to Leghorn. A short distance farther, on the r., is the entrance to the *Zoological Garden* (admission  $\frac{1}{2}$  fr., custodian  $\frac{1}{2}$  fr.), founded in 1860 on the occasion of the Exhibition at Florence. Most of the animals were formerly at the *Villa Demidoff* (see below). Great damage was occasioned here by an inundation of the Arno in 1864. The collection of animals comprises several good examples, especially two fine Alpine bears presented by the king.

Farther on, to the l. in the Cascine, is a fountain in the form of a pyramid, with an inscription to Narcissus. A large open space beyond this, surrounded by a royal villa, a rifle-practice ground and a café, is the rendezvous of the gay world towards sunset. Beyond this spot the park is comparatively deserted. About 1 M. farther the extremity of the Cascine is reached, whence the town may be regained by following the bank of the Arno. The setting sun tinges the river and its banks with the most beautiful hues.

The gate near the river and the neighbouring Porta al Prato are closed soon after sunset, in which case the traveller must skirt the wall of the town and enter by the Porta S. Gallo.

On the road to Pistoja, about  $\frac{3}{4}$  M. from the Porta al Prato, is situated the **Villa Demidoff**, the property of a Russian millionaire who was created a prince by the former grand-duke of Tuscany, containing valuable collections of modern pictures, arms etc., and surrounded by gardens and hot-houses. Admission on Mondays and Thursdays (not always granted) on application by letter to the secretary of the prince.

About  $1\frac{1}{2}$  M. from the Villa Demidoff, r. beyond *Ponte a Rifredi* (railway-station, see p. 341), and in the vicinity of the ancient church of *S. Stefano in Pane*, lies the **Villa Careggi**, property of the grand-dukes till 1780, then that of the Orsi family, erected by *Michelozzi* for the first Cosimo, who here terminated his brilliant career in 1464. Here, too, was once established the *Platonic Academy*, of which Marsilius Ficinus, Picus of Mirandola, Angelus Politianus, Christophorus Landinus and many others of the greatest men of that period were members. Lorenzo il

Magnifico, grandson of Cosimo, also died at Careggi (1492). Fine view of the environs. A few frescoes by *Pontorno* and *Bronzino* and a series of portraits are reminiscences of the history of this edifice.

Farther W. is the **Villa della Petraia**, possessing delightful gardens, erected by *Buontalenti*, and adorned with paintings by *Andrea del Sarto* and *Daniele da Volterra*, celebrated as the seat of the Brunelleschi who in 1364 so strenuously opposed the adverse faction under Hawkwood. The villa, which is now fitted up as a royal residence, is most conveniently reached from the railway-stat. *Castello* (p. 341). Near it is the *Villa Quarto*, with beautiful garden, formerly the property of the Medici, now that of Prince Demidoff.

From railway-stat. *Sesto* (p. 341) a visit may be paid to the great porcelain-manufactory *della Doccia*, property of Marchese *Ginori*, who possesses a villa here.

*g. Fiesole* is about  $4\frac{1}{2}$  M. from the Porta S. Gallo. It may also be reached from the Porta a Pinti (carriage 7–8 fr.). Without the Porta S. Gallo is a *Triumphal Arch*, erected in 1738 in honour of the entry of the Grand-duke Francis II., embellished with reliefs and decorations of no artistic value. Farther on are the grounds (*Il Parterre*) laid out by Leopold I. on the site of a former monastery, a pleasant promenade on summer evenings.

The road to Fiesole leads to the r. by the small river *Mugnone*, the inundations of which in rainy weather are frequently most destructive. About  $\frac{3}{4}$  M. farther the high road diverges to the r.; the path next passes ( $\frac{1}{2}$  M.) the beautiful *Villa Palmieri*, the property of the grand-ducal family, which Boccaccio represents as the temporary residence of the narrators in his *Decamerone* during the plague in 1348. The road now ascends rapidly between garden-walls. To the l., near the Mugnone, are the church and suppressed monastery of *Badia di Fiesole*.

The monastery was occupied (1028–1778) first by Benedictines, then by Augustines. By order of Cosimo de' Medici the Elder, the church, a structure of fine proportions, was re-erected by *Brunellesco* in 1462. Members of the Platonic Academy frequently resided in the monastery, and here Picus of Mirandola worked at his interpretation of Genesis. After the dissolution of the monastery the printing-establishment of the erudite *Francesco Inghirami*, by whom many valuable works were published, occupied the buildings. They now belong to an agricultural institution. The church contains a number of monuments of the celebrated families

of the Salviati, Marucelli, Doni etc., who formerly resided in the neighbouring villas. The refectory of the suppressed monastery contains a quaint fresco by *Giovanni da S. Giovanni*, representing Christ in the wilderness, ministered to by angels.

In front of the abbey-church of *S. Domenico da Fiesole* the footpath unites with the carriage-road. *Fra Angelico*, the celebrated painter of saints, lived in this monastery before his removal to S. Marco at Florence; the choir of the church contains a Madonna with saint-, painted by him. Beggars are here numerous and importunate. The road here again divides; r. the new road ascends in long windings, passing below the villa *La Doccia* with its beautiful cypresses, and finally skirting the S. side of the ancient Etruscan wall of Fiesole, which now becomes visible. This excellent road, completed a few years ago, is principally indebted for its construction to the *Golden Book* of Fiesole. This venerable volume enjoys the privilege of ennobling those whose names are inscribed on its pages, and, when the Fiesolans were desirous of constructing the road, their "golden book" distributed its favours extensively among the Florentines and others, in return for a substantial equivalent. The footpath ascends rapidly to the l., passing the *Villa Mozzi*, with beautiful garden, once a favourite residence of Lorenzo il Magnifico. In the vicinity is the rock (sasso) where according to tradition, St. Romulus and his companions suffered martyrdom at the hands of the Fæsulani.

Both the roads pass a series of villas, the names of which, as well as the proprietors, change frequently. The names of the occupants, a large proportion of whom are English, may generally be seen at the entrances.

At the entrance to Fiesole and in the town itself the stranger is assailed by vendors of various trifles, who generally demand at least double the value of their wares. Many thousands of the inhabitants of this and other districts round Florence are engaged in straw-plaiting and the manufacture of "Leghorn" straw-hats. Guides (not absolutely necessary) also offer their services.

*Fiesole*, the ancient *Faesulæ*, an Etruscan town of very remote origin, still retains a portion of its old wall, which is best preserved on the N. side and is of the so-called Cyclopiian construction, consisting of large blocks piled horizontally, without mortar. These have been erroneously attributed to the

aboriginal Pelasgi, but there is no foundation for this supposition: such structures are not uncommon in this district, owing to the natural cleavage of the stone in large blocks, and they bear a distinct resemblance to the "rustica" edifices of Florence. The visitor descends the street past the cathedral, after which he may skirt the wall to the r., and return by a by-road to the piazza of Fiesole.

The site of the old Acropolis of Fæsulæ is occupied by a *Franciscan Monastery*, which is frequently visited for the sake of the prospect it commands. Ladies are not admitted, and must be satisfied with the less extensive view from the piazza in front of the monastery, embracing the valley of Florence, bounded on the S. by several ranges of hills, on the E. by the mountain-chain of the Casentino, on the W. by the heights of Monte Albano, beyond which the mountains of Carrara stand prominently forth. From the garden of the monastery the valley of the Mugnone is visible below, with the quarries which yield the building-stone used in Florence. Towards the N. are seen the Monte Sennario, with its monastery, and the once magnificent villa of Pratolino (p. 311).

On an eminence in Fiesole rises the venerable church of *S. Alessandro*, with 15 antique columns of cipollino, probably occupying the site of a heathen temple.

A farm beyond the cathedral contains remains of an ancient *Theatre*, beneath the seats of which are vaulted receptacles, popularly termed "le buche delle fate" (holes of the fairies). The *Fontana Sotterra*, a deep excavation in the rock with a well, approached by a long passage, is also of ancient origin.

In the extensive piazza of Fiesole is situated the *\*Cathedral*, a basilica commenced in 1028 by Bishop Jacopo Bavaro, shortly after the destruction of the ancient Fæsulæ by the Florentines, but not completed till 300 years later. It somewhat resembles the church of *S. Miniato al Monte*, like which it possesses a crypt with antique columns. The chapel r. of the choir contains the *\*monument* of Bishop Salutati (d. 1465), by *Mino da Fiesole*, opposite to which is a *\*bas-relief* by the same master, representing the Madonna with St. Remigius and St. Leonhard, in the foreground the Infant Christ, and John the Baptist with a beggar.



Opposite the cathedral is the building of the seminary. On the E. side of the piazza is the *Palazzo del Pretorio*, of the 13th cent., bearing the arms of the magistrates (podestà). Adjacent to it is the venerable church of *S. Maria Primerana*, dating from the 10th cent., containing a tabernacle in terracotta of the school of *L. della Robbia*.

A few insignificant houses in the vicinity constitute the present town of Fiesole, which in extent, as well as antiquity, once far surpassed Florence, but in 1010 fell a victim to the jealousy of its powerful rival.

Those whom time permits should ascend the eminence a short distance E. of Fiesole, which rises to a greater height than the Franciscan monastery and commands an uninterrupted panorama.

About  $\frac{3}{4}$  M. from the *Porta alla Croce* at Florence, l. of the high road, are situated the remains of the monastery of **S. Salvi**, of the order of Vallombrosa, and mentioned as early as 1084, where in 1312 Emp. Henry VII. established his headquarters during the siege of Florence. A \*fresco here by *And. del Sarto*, representing the Last Supper, is still well preserved. The traveller may prolong his walk hence in the valley of the Arno as far as *Compiobbi*, station on the line from Florence to Arezzo, and return to Florence by the last train.

**h. Vallombrosa.** A visit to this celebrated monastery may be accomplished from Florence in one day, but two should if possible be devoted to the excursion; for the same, with a visit to the Casentino Valley and the monasteries of Camaldoli and Alvernia as well as to Arezzo, an expedition which well repays the traveller, four days will be required.

The train from Florence to Arezzo should be taken as far as *Pontassieve* (in 55 min.). From the central station near *S. Maria Novella* the train performs the circuit of the city, commanding fine views, and stops at the station near *Porta alla Croce*, which may be more conveniently situated for some travellers than the principal station. It then skirts the r. bank of the Arno. The valley soon contracts. Stat. *Compiobbi*, a small village, lies in a richly cultivated district, above which rise barren heights. Stat. *Pontassieve* (Italia; Vapore, both very poor inns; carriages may be procured here), a small village at the

confluence of the *Sieve* and Arno, formerly derived some importance from its situation on the high road leading through the valley of the Sieve and over the Apennines to Forli.

The excursion to Vallombrosa may be accomplished partly by carriage and partly on horseback. A carriage should be taken as far as the village of *Pelago*, where there is a good inn, the landlord of which keeps mules (one-horse carr. to Pelago for 2—3 pers. 5—6 fr.). Pedestrians are recommended to drive as far as the monastery-farm of *Paterno* ( $1\frac{1}{4}$  hr., one-horse 5 fr.), or  $\frac{3}{4}$  M. farther to the mill at the foot of the village of *Tosi*, where the carriage-road terminates. Ascent hence, a great part of the way through pine-forest, to Vallombrosa in  $1\frac{1}{2}$  hr.

The road from Pontassieve crosses the Sieve and follows the valley of the Arno for  $1\frac{1}{2}$  M., after which it ascends to the l. Pedestrians should select the direct route to Paterno; the village of Pelago is then left in a hollow on the l. The garden and court of the farm appertaining to Vallombrosa are crossed, and the bank of a mountain-brook followed;  $\frac{3}{4}$  M. from Paterno the above-mentioned mill is reached. Then across the brook in the direction of the poor village of Tosi, near which the path, recognisable by its crucifixes and images of saints, is followed to the l. and not again quitted. It ascends gradually, traversing meadows, underwood and pine-forests, to **Vallombrosa**, situated in a shaded and sequestered spot (2800 ft.), about half-way up the *Pratomagno* mountain. The monastery was founded about 1050 by *S. Giovanni Gualberto*, scion of a wealthy and powerful family of Florence, who after a career of youthful profligacy resolved to devote the remainder of his life to the most austere acts of penance. His brother Hugo having fallen by the knife of an assassin, Gualberto was bound by the customs of that age to follow the bloody law of retaliation. Descending one Good Friday from the church of *S. Miniato* (p. 389) near Florence, accompanied by armed followers, he suddenly encountered the guilty object of his vengeance at a narrow part of the road. The latter fell at his feet and implored for mercy. The knight, suddenly moved by a generous impulse, forgave his enemy and resolved for ever to renounce the world and its passions. He accordingly retired to the cloister of *S. Miniato*: but deeming

the discipline here too lax, he repaired with another monk to the solitudes of *Camaldoli*, and, taking the latter as a model, subsequently founded Vallombrosa, as a monastery of the order of St. Benedict, in the sombre valley whence it derives its name. Pope Alexander II. confirmed the foundation in 1070, and Gualberto became the first abbot. He died in 1073, at the age of 74, and was canonized in 1193. The monastery soon acquired extensive possessions, and the tax paid by its landed property at the present day is said alone to amount to 5000 *l.* annually. The library and other collections were carried off by the French in 1808. The Italian government having prohibited the reception of novices, this monastery, like most of the others in Italy, will in a few years cease to exist. The present buildings were erected about 1637. The church, sumptuously adorned with marble and gilding, exhibits the questionable taste of the 17th cent. The *Foresteria*, the front wing of the edifice, is exclusively destined for the reception of the numerous strangers who visit this refreshing retreat in summer. A separate building is fitted up for the accommodation of ladies, who are admitted to the church, but excluded from the precincts of the monastery. From 40 to 50 visitors can here be accommodated at one time. Travellers are entertained with the courtesy and attention usually met with at such establishments, especially in Italy. An adequate sum is given to the Padre Forestieraio at parting (equivalent at least to what would be paid at a hotel).

*Il Paradisino*, or *Le Cette*, a smaller cloister situated on a rock,  $\frac{1}{4}$  hr. from the monastery, and now uninhabited, commands an admirable survey of the latter, which lies 250 ft. below, and of the broad valley of the Arno as far as Florence. The horizon is bounded by the marble mountains of Carrara.

The summit of the *\*Pratomagno* commands an extensive prospect; the ascent from Vallombrosa (guide from the monastery) occupies 2 hrs. The path traverses dense pine-forest for 1 hr., then dwarfed beech-underwood and finally green pastures. The culminating point of the chain is crossed, and the sinuosities of the mountains followed by a tortuous path for some distance. The scenery of the Apennines is characterised by wild and bleak slopes and narrow ridges, intersected by profound gorges. Fine grained grauwacke (macigno), varied occasionally by grauwacke-

slate or the more recent clay-slate, forms the principal mass of this group. The vegetation is scanty and monotonous, insects and birds are rare, water seldom visible.

The view from the summit, which is 5000 ft. above the sea-level, is obstructed on the N. and S. by peaks of equal altitude. E. lies the green Casentino Valley, watered by an impetuous brook, the water of which is praised by Dante (*Inf.* 30, 64), and bounded on the N.E. by the lofty Monte Falterona. the source of the Arno and a buttress of the principal chain of the Apennines. W. the fertile and richly cultivated valley of the Arno stretches as far as the dome of the cathedral of Florence, beyond which the blue Mediterranean is visible in the extreme distance. Above the towers of Florence rise the indented peaks of the mountains of Carrara and other summits, among which the Monte Cimone (6600 ft.), the loftiest of the N. Apennines, is most conspicuous.

From the Pratomagno a steep path descends through woods and ravines (1½ hr.), skirting the brook *Solano*, traversing green meadows and stony slopes overgrown with thistles, then through underwood of beeches and chestnuts, past *Cetica* and several other mountain-villages to the picturesque market-town of *S. Niccolò*, commanded by the ancient fort of that name, and situated at the confluence of the Solano and Arno, where the fertile Casentino expands. The river is crossed by a wooden bridge, beyond which a good road leads to the r., passing the ancient church of *Campaldino*, where in a sanguinary conflict, June 11th, 1289, Dante distinguished himself as an intrepid horseman, and aided his Guelph countrymen to crush the might of Arezzo and the Tuscan Ghibellines. The next place of importance is *Poppi* (p. 401).

i. **Camaldoli and Alvernia.** An attractive excursion may be undertaken from Vallombrosa to the *Casentino*, or upper valley of the Arno, a district which affords an insight into the scenery of the Apennines. The carriage-road from Pontassieve (p. 397) to the Casentino crosses the *Consuma Pass*, about 9 M. distant. The expedition is, however, especially suitable for pedestrians. From Vallombrosa a bridle-path (guide necessary, 2 fr.) traverses the brow of the hills, affording a succession of fine views, and leading in 2 hrs. to the *Osteria della Consuma*, the inn of a small mountain-village. If a carriage can be procured here, the traveller should drive to *Bibbiena* (15 M.), or at least to *Prato-vecchio* (10 M.). The road traverses the lonely height of the *Monte Consuma* for 3 M., after which a view of the valley of the Arno is gradually disclosed. About 6 M. farther, near the extensive

ruins of the castle of *Romena*, the road divides; that to the l. leads to *Pratovecchio*, a short distance farther, and beyond it to *Stia*. From *Pratovecchio* pedestrians may proceed by *Moggiona* (poor inn) to *Camaldoli* in 3 hrs. The road to the r. leads by *Castel S. Niccolo* (p. 400) to *Poppi*, capital of the valley, situated on a hill rising above the Arno, the old castle of which with lofty tower, erected 1274, has long been visible to the traveller. Passing *Ponte a Poppi*, a few houses at the foot of the hill, *Bibbiena* is next reached, 3 M. farther, birthplace (in 1470) of *Bernardo Divizio*, afterwards Cardinal *Bibbiena*, the patron of Raphael. From *Bibbiena* *Camaldoli* is reached by *Soci* and *Partina* in 3 hrs., *Alvernia* by the valley of the *Corsalone* in 2 hrs. The direct footpath between the monasteries may be traversed in 4 hrs. Pedestrians may therefore reach *Camaldoli* in one day from *Vallombrosa* by *Consuma* and *Pratovecchio*, and on the following day proceed thence by *Alvernia* to *Bibbiena*.

The ancient abbey of *Camaldoli* lies in a grassy valley surrounded by forest. It was founded about the year 1000 by St. Romuald, but frequently destroyed by fire and devastated by war, in consequence of which the church was re-erected in 1523, and again in 1772. Here, too, a spacious *Foresteria* is appropriated to the reception of guests. The environs are wild and beautiful. A winding path ascends rapidly ( $\frac{3}{4}$  hr.) to the *Sacro Monte*, a second monastery with hermitages, founded by St. Romuald in 1046, where the younger monks were subjected to a still more severe discipline. Their prayers are offered 7 times daily, the first time being at 1 a. m. Their cowls are white. The name of the place is said to be derived from *Campus Maldoli*, in consequence of a pious Count *Maldolus*, the last proprietor, having presented it to his friend St. Romuald. From this spot the reputation of the order for austere discipline, sanctity and erudition extended throughout the whole of Italy, although the number of their cloisters was never great. *Camaldoli* also lost its valuable library and many treasures of art owing to the rapacity of the French in 1808. In 1814 the monastery was restored.

The \*views from the narrow mountain-ridge at the back of *Camaldoli*, especially from the summit which is not planted with trees, termed the \**Prato al Soglio*, are very extensive and beautiful. To the N.E. the houses of *Forlì* may be distinguished, still farther the situation of *Ravenna*, and in the extreme distance the glittering Adriatic; W. the chain of the *Pratomagno* and the green dales of *Vallombrosa*, the lower valley of the Arno as far as the *Maremma* of *Pisa* and *Leghorn*, and beyond them the *Mediterranean*. Thus the spectator here stands on one of the summits of the "backbone of Italy", whence innumerable mountains and valleys, as well as the two different seas, are visible.

The source of the Arno (4000 ft.) on the *Falterona* may be visited hence, and the excursion may be extended to the summit of the mountain by those whose energies are unimpaired. Dante, who in the 14th canto of the *Purgatorio* describes the course of the Arno, accompanying it from its source to Arezzo and Florence with bitter complaints of the swine of the Casentino, the dogs of Arezzo, the wolves of Florence and the foxes of Pisa, perhaps visited the Monte Falterona in person. Travellers generally proceed from Camaldoli, where an equivalent for its hospitality is presented to the "padre forestieraio", on mules or donkeys to *Alvernia*. The S. height is ascended as far as the chapel of St. Romuald; then r. a descent to *Moggiola*, beyond which the path turns to the l., traversing a long and fatiguing succession of gorges and slopes; the path at the base of the mountains is therefore preferable. The market-town of *Soci* in the valley of the *Archiano* is first reached, then the profound valley of the *Corsalone*; beyond it a blunted cone rises, on which the path ascends in windings to a stony plain with marshy meadows. Above this rises the abrupt sandstone mass of the *Vernia*, to a height of 800 ft. On its S.W. slope, one-third of the way up, and 3720 ft. above the sea-level, is seen a wall with small windows, the oldest part of the monastery, built in 1218 by St. Francis of Assisi. The church is of 1264. In 1472 a conflagration entirely destroyed the monastery. The monks, about 120 in number, subsist solely on the gifts of the charitable, but never refuse to receive strangers. The monastery has frequently served as a place of banishment. Beautiful forests are situated in the vicinity, from the openings in which imposing mountain-views are often enjoyed. One of the grandest points is the *\*l'enna della Vernia*, or ridge of the Vernia, also known simply as *\*l'Apennino*, 4500 ft. above the sea, "the rugged rock between the sources of the Tiber and Arno", as it is called by Dante (*Paradiso* II, 106). To the E. are seen the lofty *Sassi di Simone*, boundary mountains of the Tuscan Romagna in the direction of the republic of San Marino; N.E. the sources of the Tiber are situated behind the *Funajolo*.

Near the monastery are the *Luoghi Santi*, a number of grottoes and rock-hewn chambers in which St. Francis once lived. The church contains no pictures worthy of mention, but several excellent reliefs in terracotta, especially an *\*Annunciation* by *Luca della Robbia*.

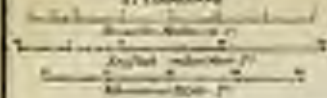
To the S., not far from the monastery, is situated the ruined castle of *Chusi*, occupying the site of the ancient *Clusium Novum*, where Lodovico Buonarroti, father of Michael Angelo, once held the office of Podestà. The great master himself was born March 6th, 1475, at *Caprese*, in the valley of the *Sugriva* in the vicinity, but in 1476 his parents removed to *Settignano*, in the vicinity of the quarries.

The traveller is recommended to return from Bibbiena to Florence by Arezzo (diligence daily in 3 hrs.: one-horse carr. 10 fr.). The road follows the l. bank of the Arno, passing several small villages, quits the river at *Giovi*, and entering the rich *Val di Chiana* leads to *Arezzo* (*\*Le Chiavi d'Oro*),



# CORSICA

1:150,000





where a few hours may be agreeably occupied in inspecting the old church of *S. Maria della Pieve*, the *Cathedral* and the *Museum*. From Arezzo to Florence railway in  $3\frac{1}{4}$  hrs.; fares S fr. 70, 7 fr. 15, 5 fr. 55 c.

## 50. Corsica.

Corsica (French *La Corse*), situated between  $43^{\circ}$  and  $41^{\circ} 21'$  N. Latitude, 55 M. distant from Italy and 110 M. from France, and separated from Sardinia by the Strait of Bonifazio, 9 M. in width, possesses an area of 3365 sq. M. and a population of 259,861 souls. A broad mountain-chain, terminating towards the N. in the Capo Corso, consisting of grey granite and limestone formations, occupies almost the entire island. On the W. it rises abruptly from the sea, forming a number of bold promontories and deeply indented bays. On the E. side, towards Italy, the alluvial deposits have been more abundant, and have formed a level coast of some breadth. The vast altitude attained by the mountains within a comparatively small space (e. g. Monte d'Oro 8163 ft., Monte Rotondo 8504 ft.) imparts a wild and imposing character to the scenery. Nine-tenths of the entire area of the island are uncultivated, whilst the mountains for the most part are clothed with magnificent forests. The Flora of the island is remarkable for its rare luxuriance and diversity, comprising specimens of almost every species of plant found on the shores of the Mediterranean. The timber of the island, which was highly esteemed by the ancients, still supplies most of the French and Italian dockyards. Its mineral wealth, however, is far inferior to that of Sardinia.

The character of the natives, notwithstanding the levelling and equalizing effects of advancing civilisation, corresponds with the wild aspect of their country, and, at least in the more remote districts, still preserves many of those features described by the ancients as peculiar to these islanders. Their insatiable thirst for revenge (*vendetta*), formerly one of the chief causes of the depopulation of the island, has never been thoroughly eradicated, although the authorities have adopted the most rigorous measures to counteract the evil. The perpetrators of these dark deeds withdraw themselves from the arm of justice and retire as outlaws (*banditti*) to the mountains, where, hunted like wild beasts by a corps of gendarmes constituted for this express purpose, they frequently protract their miserable existence for many years. At the same time this revengeful ferocity is to a certain extent compensated for by bravery, love of freedom, simplicity of manners and hospitality, virtues which usually characterize a vigorous and primitive race. Their ballads, too, and especially their dirges (*rocero*), are replete with poetical pathos. Moreover, few countries of similar extent have produced more illustrious characters, or witnessed more thrilling achievements, than those recorded in the annals of Corsica.

The situation and climate of the island are Italian, as was also its history down to the year 1768. Its union with France has since the commencement of the present century been still more closely cemented by its connection with the family of Napoleon. It now forms the 86th De-

partment of the Empire, the capital of which is Ajaccio, and is divided into 5 Arrondissements: Ajaccio, Bastia, Calvi, Corte and Sartona. Italian is still the language of the natives, but French is employed for all official purposes and is spoken by all the educated classes.

The great attractions of Corsica are its beautiful scenery and its interesting historical associations, for it can boast of no antiquities or treasures of art. A visit to the island is now easily and expeditiously accomplished. A week suffices for the ordinary traveller to become acquainted with Ajaccio, Corte (ascent of Monte Rotondo) and Bastia. Those, however, who desire a more thorough insight into the resources of the country and the character of the natives will encounter serious difficulties, which introductions to inhabitants of the island will best enable them to overcome.

Steamboats between the mainland and Corsica: *a.* Valéry Co. once weekly from Marseilles to Ajaccio, fares 30 and 20 fr., to Calvi also once weekly; *b.* From Nice fortnightly to Ajaccio, also to Bastia; *c.* From Leghorn 3 times weekly to Bastia in 6 hrs., fares 16 and 13 fr. (incl. fee for embarkation). Also once weekly from Ajaccio to Porto Torres in Sardinia in 7 hrs. Embarkation 1 fr.; breakfast and dinner 8 fr. in the first, 6 fr. in the second cabin. — Diligence-communication between Ajaccio and Bastia and all the principal places in the island.

Corsica, like its sister-island Sardinia, which was peopled by the same race, never attained to a high degree of civilisation in ancient times. The entire island is depicted as having been a wild and impenetrable forest, of very evil reputation. Its possession was nevertheless keenly contested by the great naval powers of ancient times. The Phœceans, banished from Asia by the Persians, founded the town of Alalia (afterwards Aleria) on the E. coast, at the mouth of the Tavignano, B. C. 556. After a great naval battle in 536, however, they were compelled by the allied Etruscans, and Carthaginians to abandon their settlement and migrate to Massilia (Marseilles). The island then became subject to the Etruscans, and subsequently to the Carthaginians, from whom it was wrested by the Romans in 238. Under Marius and Sulla the colonies of Aleria and Mariana were established on the E. coast, but were both subsequently destroyed. The island was frequently employed as a place of banishment; thus the philosopher Seneca spent 8 years here during the reign of the Emp. Claudius. His account of the country and its inhabitants is by no means flattering, and the Corsicans occasionally declare that "Seneca era un birbone". The following lines written by him are to this day partially true:

"Prima est ulcisci lex, altera vivere raptu,  
Tertia mentiri, quarta negare deos"

After the fall of the Western Empire Corsica frequently changed masters; the Vandals, Byzantines, Ostrogoths, Franks and Saracens rapidly succeeded each other in its possession. In 1070 the Pisans, and in 1348 the Genoese obtained the supremacy, which the latter retained till the 18th cent. Their oppressive sway, however, gave rise to a long series of conspiracies and insurrections, in many of which a number of re-

markable characters and bold adventurers distinguished themselves. Thus Arrigo della Rocca, Vincentello d'Istria and Giampolo da Leca in the 14th and 15th cent., Renuccio della Rocca and Sampiero di Bastelica (killed on Jan. 17th, 1567) in the 16th. Finally in 1726 the universal disaffection to Genoa began to assume a more serious aspect, notwithstanding the efforts made by the Republic to stifle it with the aid of German auxiliaries. The last of a long succession of adventurers was a Baron Theodore Neuhof, son of a Westphalian noble, who landed on March 12th, 1736, at Aleria, near the mouth of the Tavignano, attended by a number of followers, and provided with warlike equipments. He was shortly afterwards proclaimed king of Corsica, under the title of Theodore I., but his success was short-lived, for the Genoese were assisted by the French. Theodore returned twice subsequently to Corsica, but was ultimately compelled to seek an asylum in London, where he died in obscurity in 1756. Meanwhile the Corsicans, under the command (subsequently to 1755) of the heroic Pasquale Paoli (born in 1724 at Stretta, a village among the mountains S.W. of Bastia; died at London in 1807), fought so successfully against the Genoese, that the latter lost the entire island with the exception of Bastia. By the Treaty of Compiègne in 1768 Genoa ceded Corsica to the French, who however were still strenuously opposed by Paoli and other leaders, and were unable thoroughly to assert their supremacy until 1774. After the French Revolution Paoli returned from England to Corsica, after an exile of 20 years, and became president of the island. Internal dissensions, however, again springing up, the English were invited by Paoli to his aid, and in 1794, under Hood, conquered the island. In 1796 they were compelled to abandon their conquest, and since that period Corsica has appertained to France.

### Ajaccio.

Hôtel de France, in the Place d'Armes, at the corner of the Rue du Marché, R. 11/2, Pension 61/2 fr. per diem, déjeuner at 10, dîner at 5. 30 o'clock. Hôtel du Nord, Rue du Marché. — *Cafés*: Roi Jérôme, Napoléon and Solferino in the Rue du Marché.

Banker: *M. Bozzo*, Boulevard Roi Jérôme.

Steamboats to Marseilles on Tuesdays at 10 a. m., to Nice every alternate Saturday.

Diligence daily to Bastia (p. 412), Sartona and Nico. Office in the Cours Napoléon. *Post Office* in the same street.

Ajaccio (pronounced Ajassu in French), with 14,558 inhab., was founded by the Genoese in 1492, and constituted the capital of the island in 1811 by Napoleon, at the request of his mother Letitia. It is most beautifully situated in an extensive bay, which extends N. to the *Punta della Parata*, near the *Isole Sanquinarie*, and S. to the *Capo di Muro*, whilst the background is formed by imposing mountains, often covered with a snowy mantle until late in the summer. The town presents a

somewhat deserted aspect, although great improvements have taken place of late years.

The broad *Place* and *Rue du Marché*, one of the principal streets in the town, adorned with a fountain and a marble statue of Napoleon I., leads from the harbour to the *Place d'Armes*. To the r. in the *Place du Marché*, at the point where the *Boulevard Roi Jérôme* diverges, is situated the *Hôtel de Ville*, with a library on the ground-floor. On the first floor in the \*Reception Hall, adorned with busts and pictures illustrative of the history of the family of Napoleon.

The *Rue Fesch*, the next street to the r., leads to the *Collège Fesch*, which contains a large collection of pictures, most of them copies, and casts (admission gratis on Sundays, 12–4 o'clock; at other times by payment of a fee), bequeathed to the town by Cardinal Fesch and augmented by gifts from the Emperor.

By the street to the l. opposite to the fountain, then by the third transverse street to the r., the stranger reaches the small *Place Letizia*, where the house in which Napoleon was born is situated (the concierge lives opposite, fee 1 fr.). It is preserved in its original condition, but presents nothing remarkable beyond its historical association. A small room, with two windows, a cupboard in the wall and a marble chimney-piece, is pointed out as that in which Napoleon was born (Aug. 15th, 1769).

The family of Buonaparte appears to have emigrated in the 16th cent from Sarzana in Tuscany, perhaps with the powerful Malaspinas, to Corsica. Messire Francesco Buonaparte, the eldest of the family, died at Ajaccio, in 1567. Napoleon's father, Carlo Maria Buonaparte, born at Ajaccio, March 29th, 1746, was educated at a school founded by Paoli at Corte, and subsequently studied law at Pisa. He then became an advocate at Ajaccio, where he enjoyed considerable popularity, but was soon appointed by Paoli his secretary at Corte. After the disastrous battle of Ponte Nuovo, May 9th, 1769, in consequence of which Corsica lost its independence to France, Carlo fled with his young wife Letitia Ramolini to the Monte Rotondo. He shortly afterwards returned to Ajaccio, where the French General Marbeuf, the conqueror of Corsica, accorded him protection, and where, about two months later, Napoleon was born. In 1777 Carlo was appointed deputy of the nobility for Corsica, and travelled via Florence to Paris. He died at Montpellier in February, 1785. Napoleon, then 16 years of age, having quitted the school at Brienne two years previously, was studying at the Ecole Militaire at Paris. The letter of condolence which he wrote to his mother on the occasion is still extant. During his visit to Ajaccio his favourite retreat was Milelli, a small country-house in the neighbourhood. After the storming of the Bastille

in 1789 and the great succeeding crisis, Napoleon with his elder brother Joseph warmly espoused the popular cause at Ajaccio. He then repaired to Marseilles to welcome Paoli on his return from exile, and the latter prophesied on this occasion that a great destiny was in store for the youth. In 1791 Napoleon obtained the command of the newly constituted Corsican battalions, and in this capacity practically commenced his military career. In 1792, Paoli, dissatisfied with the proceedings of Napoleon, sent him to S. Bonifazio, to join the expedition against Sardinia. This, however, proved an utter failure, and on January 22th, 1793, Napoleon narrowly escaped being slain by insurgents. Shortly afterwards he broke off his connection with Paoli and was compelled to quit Corsica with his family. During the zenith of his power the Emperor evinced little partiality for his native island, which he visited for the last time, on September 29th, 1799, on his return from Egypt. During his exile in the island of St. Helena, however, his thoughts appear frequently to have reverted to Corsica. "What reminiscences Corsica has left to me!" he was frequently heard to exclaim; "I still think with pleasure of its mountains and its beautiful scenery; I still remember the fragrance which it exhales." Autommarchi, Napoleon's physician in St. Helena, and the priest Vignale, who performed the last offices of religion, were Corsicans, and shared the fate of their illustrious compatriot.

The *\*Cathedral*, dating from the Genoese period, where Napoleon was baptized on July 22nd, 1771, contains (since 1851), in a small chapel on the r. side of the choir, monuments of Letitia Ramolini, the mother of Napoleon, who died on Feb. 2nd, 1836, in her palace at Rome, and her half-brother Cardinal Fesch, who died at Rome in 1839.

The *Place d'Armes* is adorned with a bronze statue of the great Emperor, his looks turned towards the sea in the direction of France, surrounded by his four brothers—Joseph, Lucien, Louis and Jerome. The inscription records that the monument was erected by "grateful Corsica" by voluntary subscriptions, and inaugurated in 1865.

In the *Cours Napoléon*, which diverges opposite to this Place, is situated the palace of the *Pozzo di Borgo*, one of the most distinguished Corsican families. Carlo Andrea Pozzo di Borgo, born on March 8th, 1768, an early friend of Napoleon, a democrat and adherent of Paoli, afterwards became the Emperor's bitterest enemy. He subsequently became a Russian counsellor of state, and in 1802 was created a count and appointed ambassador, in which capacity he indefatigably devoted his energies to opposing his illustrious countryman. He proved a great benefactor to Corsica, which he frequently visited. He died at Paris in

1842. His nephew, the heir to his extensive property, afterwards fell a victim to Corsican revenge.

The Cours Napoléon terminates in the high road to Bastia. To the r., outside the gate, is the monument of *General Abbattucci*, a Corsican who fell in 1796, whilst defending the town of Huningue. This road affords a pleasant and animated promenade. Adjoining it is the Botanical Garden which merits a visit.

The road on the N. side of the bay, passing the new *Hospice Eugénie*, although destitute of shade, also affords a charming walk. The gardens here contain numerous family burial-places and chapels.

### **From Ajaccio to S. Bonifazio, and to Bastia by the E. Coast.**

The carriage-road from Ajaccio to Calvi (p. 413) is not yet entirely completed. Diligence as far as Vico. — From Ajaccio to Bonifazio by the road 85 M.; diligence daily to Sartona, 52 M. distant.

The fortress of Bonifazio (3380 ft.) is picturesquely situated on a prominent and lofty rock. It possesses high and dilapidated houses, of the Pisan and Genoese periods, and narrow, unattractive streets. The principal street is termed *Piazza Doria*. The town was founded in 883 by the Tuscan Marquis Bonifazio, after a naval victory over the Saracens. *Il Torrione*, a large tower of that remote date, is still extant. Bonifazio subsequently came into the possession of the Pisans, then into that of the Genose, by whom it was treated with marked favour. In return for this partiality this town, as well as Calvi, remained inviolably faithful to Genoa, as was proved in 1420 by its memorable defence against King Alphonso I. of Arragon. In 1541 the Emp. Charles V., on his return from the expedition against Algiers, paid a visit to Bonifazio. The house of Filippo Cataccioli, in which the Emperor lodged, is still pointed out. The town once boasted of 20 churches, of which the cathedral of *S. Maria del Fico*, the handsome Gothic church of *S. Domenico*, with numerous tombstones of Templar knights and Genoese nobles, and the small church of *S. Francesco* (with a spring, the only one which the town possesses) now alone remain.

A stone bench above the Marina of Bonifazio, by the old gate of the fortress, near the small chapel of *S. Rocco*, commands a charming \*view, especially by evening-light, of the strait, which separates Corsica from Sardinia. On the opposite coast the town of *Lunga Sardo*, with its light-house, is visible; farther distant, a series of watch-towers on the shore may be distinguished; on the l. lies the island of *S. Maddalena*. On the coast below Bonifazio are situated three beautiful and imposing \**Grottoes*, which visitors explore by boat.

The distance from Bonifazio to Bastia is 92½ M. The E. coast of Corsica is somewhat bleak and desolate. The road leads past the bay of

*S. Manza* to (16 $\frac{1}{4}$  M.) *Porto Vecchio*, the only good harbour constructed by the Genoese, and supposed to occupy the site of the ancient *Portus Syracusanorum*. Hence to the mouth of the *Tacignano* (no bridge) 4 $\frac{1}{2}$  M., where, near the lake of *Diana*, the ancient town of *Aleria* was situated. Fragments of masonry and vaulting and remnants of a circus are still to be seen. Coins, vases and inscriptions have also been found here. The modern *Aleria* consists of the Genoese castle and a small group of houses only, for this coast, owing to the want of cultivation, is marshy and unhealthy. Here, on March 12th, 1736, the adventurer *Neuhof* landed from an English vessel, and on April 15th was crowned king, a dignity he enjoyed for a very brief period. On the heights, 16 M. farther N., lies *Cervione*, where *Neuhof* once held his court. The river *Golo*, often nearly dry in summer, is next crossed. In the extensive plain at its mouth, on the l. bank, once lay *Moriania*, the Roman colony founded by *Marius*, the remains of which are visible on the shore, 3 M. from the road. The ruins of a beautiful chapel, and of a church termed *La Canonica*, a basilica of noble proportions, in the *Pisan* style, are situated here.

### From Ajaccio to Bastia.

95 M. Diligence daily in 20 hrs., usually starting at 11 a. m., and halting for dinner at *Vivario* at 7 p. m. (dinner at *Corte* on the return-journey). The service is well performed, and horses are frequently changed. *Intérieur* 16, coupé 24 fr.; from *Ajaccio* to *Corte* 12 and 18 fr. - Omnibus from *Corte* to *Bastia* daily at 6 a. m. in 8—10 hrs.

The road traverses the well cultivated plain of *Campoloro* (i. e. *Campo dell' Oro*), which extends to the S. half of the bay of *Ajaccio*, and is watered by the *Gravone*. The road follows the stream and ascends. The scenery gradually becomes more attractive, magnificent forest clothes the slopes, and several beautiful retrospects are enjoyed. Beyond *Bogognano* (25 M. from *Ajaccio*) the *Gravone* is quitted, and a mountain, 3500 ft. high, traversed. On the N. towers the *Monte d'Oro*, a few hundred feet lower than *Monte Rotondo* (p. 411), but of more imposing proportions; on the S. rises the *Monte Renoso*. The road next traverses the great forest of *Vizzarona* and descends rapidly to the pleasant mountain-village of *Vivario*. It then turns N. and skirts the base of the *Monte Rotondo*, leading through a wooded and well-cultivated tract, past the villages of *Serraggio*, *Capo Vecchio*, *S. Pietro* and *Corte*. Pursuing the same direction, the road next reaches the *Golo*, the principal river of the island, at *Ponte alla Leccia*, 12 $\frac{1}{2}$  M. from *Corte*.

A road leads hence to *Calvi*, 16 $\frac{1}{4}$  M. distant, to which a diligence runs. It proceeds to the E. by *Morosaglia* and *Porta*, and descends to the coast *Porta* was the birthplace (1775) of Marshal *Sebastiani* (d. at *Paris* in 1851),

father of the Duchess of Praslin, who was murdered by her husband in 1847. Several miles higher up lies the Canton *Rostino*, or *Morosaglia*, the native place of the Paoli family. A dilapidated cottage is still pointed out in the hamlet of *Stretta*, as that in which Pasquale Paoli was born in 1724. His father Hyacinth was a physician and poet, and at the same time leader of the Corsicans; his mother Dionysia Valentina was a native of the neighbouring *Pontenuovo*. Anecdotes of his noble and heroic character are still current in this district; his memory is also perpetuated by a school, established in an old monastery at *Morosaglia* with funds bequeathed by him for the purpose. An apartment in the same monastery was once occupied by Pasquale Paoli as his study, and here his elder brother Clement, once a general, afterwards a monk, died in 1793. The latter, who distinguished himself at the battle of *Borgo*, on the river *Golo* (see below), in 1768, was endowed with the same noble and heroic disposition as his brother.

The road to Bastia follows the r. bank of the *Golo*, which it crosses at (5 M.) *Pontenuovo*. Here, on May 9th, 1769, the decisive battle was fought, by which the subjugation of Corsica was effected. The *Golo* is followed as far as the point where the road unites with that from *Bonifazio* (p. 408).

A road leads S. from the river to ( $4\frac{3}{4}$  M.) the village of *Vescovato*, situated among mountains and forests of chestnuts, and containing the house of *Pietro Filippini*, the Corsican historian of the 16th cent. His work was republished at Pisa in 1827, having been edited by the learned *Gregori* at the instance of the Corsican *Pozzo di Borgo*. Here also is situated the château of Count *Matteo Buttafuoco* (now the property of the family of *Marshal Sebastiani*), who when a young French officer invited *Rousseau* to *Vescovato*, in consequence of the following passage in his "Contrat Social" alluding to the Corsicans: "The vigour and perseverance with which these brave people have succeeded in gaining and defending their liberty merit from them that some wise man should teach them how to preserve it. I have a certain presentiment that this island will one day cause astonishment to the whole of Europe". The latter prediction was fulfilled 20 years after *Rousseau's* death (1778), although in a very different manner from that which the philosopher had in view.

The road now leads direct to the N.; the coast is flat and full of lagoons. To the l. on the heights lies *Borgo*, where the French were defeated by *Clement Paoli*, Oct. 1st, 1768.

### Corte and the Monte Rotondo.

**Corte** (\**Hotel de l'Europe*, with two cafés and the diligence-office, at the extremity of the town towards Bastia; déjeuner at 11, dîner at 6 o'clock), with 5754 inhab., a sous-préfecture and capital of an Arrondissement, lies on the *Tavignano*, surrounded by mountains. It is commanded by a lofty citadel, which ren-



dered it an important and keenly-contested point in the wars of former centuries. At the time of Paoli it was the central point of his democratic government. His study, with window shutters lined with cork, by way of additional precaution, and the council-chambers are still shown at the *Palazzo di Corte*. An university, printing-office and newspaper were also established here by Paoli. The Corsican parliament of that period held its sessions at the neighbouring Franciscan monastery. Marble-quarries are worked in the vicinity.

The *Place Paoli*, the principal square, is embellished with a bronze statue of the noble-minded patriot, erected in 1854. Two or three hundred Arabian shikhs and cadis from Algiers, who took an active part in the late insurrections, are incarcerated in the citadel here.

The **Monte Rotondo** is most conveniently ascended from Corte. The night before the ascent may be spent in one of the uninviting chalets at the base, or the traveller may prefer to return to Corte on the same day. In the latter case a journey of 14 hrs. at least, partly on horseback, partly on foot, must be reckoned upon. Guide and mule about 20 fr. A supply of provisions necessary. The ascent is not easily accomplished except in the summer months. At an early hour the traveller ascends the valley of the wild *Restonica*, which here falls into the Tavignano after a course of 35 M. A broad and wooded dale is at first traversed, beyond which the path becomes a mere shepherd's track. Pine and larch forest afford shade, whilst bleak open tracts and sequestered chalets, some of them 5000 ft. above the sea-level, are also occasionally passed. After a ride of 3 hrs., the *Rota del Dragone*, a grotto in the rocks affording shelter to 200 sheep and goats, recalling Homer's description of the Cave of Polyphemus, is attained. The *Co di Mazzo*, the last shepherds' station, inhabited only during the summer, is reached after 2 hrs. more. These rude hovels, beautifully situated on one of the lower buttresses of the Monte Rotondo, afford shelter for the night in case of necessity (milk and cheese only to be had). Then across several rocky ridges in 2 hrs. more to the *Trigione*, the last spur of the Rotondo, a wilderness of blocks of granite. The crater-shaped, snow-capped summit is visible hence; below it lies the small and clear *Lago di Monte Rotondo*; in the foreground, green pas-

tures. Fields of snow and ice, rising from the lake, must be laboriously traversed (2 hrs.) before the summit (8504 ft.) is attained. A magnificent \*Panorama is here enjoyed. The spectator surveys the greater part of the island; N. the Capo Corso; W. the bays of Porto, Sagona and Ajaccio; E. the blue Mediterranean, with the islands of Monte Cristo, Pianosa, Capraia and Elba, and the mainland of Italy; then the white Alpes Maritimes, extending from Toulon and Nice to Genoa. Corsica itself resembles a vast rocky relief-map; its principal mountain-chains, with their rivers and valleys, are distinctly recognisable. Towards the S. however, the view is obstructed by the broad and massive Monte d'Oro. In the neighbourhood of the summit lie a number of desolate valleys, in most of which small lakes are situated. Their discharge descends to form the Restonica. The descent may be made on the side next to the *Lago di Pozzolo*, where the dark rocky pyramid of the *Frate* (monk) rises. Violets and forget-me-not (here popularly termed the "miraculous flower of the mountains") grow abundantly in the rocky clefts on the banks of the lake. The muffro, or mufflone, the wild horned sheep of Corsica, of a dark brown colour, with silky hair, browse on these lofty summits. Bandits (i. e. outlaws, those under a ban) are also occasionally encountered, but these unfortunate outcasts seldom or never molest strangers (comp. p. 403). The huts of Co di Mazzo may now be regained in 3 hrs., and Corte in 4-5 hrs. more.

### Bastia.

\*Hôtel de l'Europe, Rue de l'Intendance, 6 fr. per diem; Hôtels de France and d'Italie in the Boulevard de Paoli. — Restaurant de la Paix, in the Boulevard; Café Univers Guitton.

Diligences daily to Ajaccio, to Luri and Rogliano on the Capo Corso, and to S. Fiorenzo and Balagna.

Steamboat Offices: Valéry Co. (to Nice), near the harbour; Vapori Italiani (to Leghorn), in the Boulevard.

Bastia, with 21,535 inhab., the busiest commercial place in the island and till 1811 its capital, was founded in 1380 by the Genoese and defended by a strong castle (whence the name of the town, signifying "bastion"). The cathedral of *S. Giovanni Battista* contains several ancient tombs. In *S. Croce* rich decorations in marble. The former college of the Jesuits contains a library of 30,000 vols. and natural history collections. The

Promenade on the coast is embellished with a marble statue of Napoleon. The inscription mentions Corsica in consequence of its connection with Napoleon, as "*quasi gentium principatu donatam.*" (?)

The old town with the citadel rises above the more modern quarter situated near the harbour. Beautiful walk along the coast towards the N., where a number of easily attained heights afford a variety of fine views of the sea and coast.

### From Bastia to Capo Corso, S. Fiorenzo and Calvi.

A very attractive excursion may be made to the long and narrow peninsula in which the *Serra Mts.* rise, culminating in the Monte Alticione and Monte Stello (5000 ft.) and terminating in the **Capo Corso** (*Promontorium Sacrum*) on the N. Beautiful valleys descend from these mountains on the E. and W. A good road leads along the coast from Bastia, passing several ancient watch-towers of the Pisans and Genoese, and affording a view of the picturesque islands of Elba, Capraia and Monte Cristo. At *Brando* there is a *Stalactite Cavern*, surrounded by pleasant gardens. *Luri* possesses a charming valley, watered by several streams and producing a luxuriant growth of grapes, oranges and lemons. The *Serra* is then crossed to *Pino* on the W. side, with villas and beautiful gardens. At the extremity of the promontory, to the N. beyond *Rogliano* and *Ersa*, rises a lighthouse. An ancient, half-ruined circular structure near it is popularly, but groundlessly termed the "Tower of Seneca".

A road leads from Bastia across the *Serra* to the (13¾ M.) small seaport of **S. Fiorenzo**, charmingly situated on the bay of that name on the W. side of the island, and commanded by a fort. In the neighbouring low ground formerly lay the mediæval town of *Nebbio*, the ruined cathedral of which (*S. Maria Assunta*), of the 12th cent., stands on an eminence. The road proceeds hence in the vicinity of the sea, crosses the small river *Ostriconi* and reaches the small, but thriving seaport-town of *Isola Rossa*, founded in 1758 by Pasquale Paoli, notwithstanding the war in which he was then engaged with Genoa. Its appellation is derived from three red cliffs rising from the sea in front of the harbour. The environs are delightful; the view from the *Monte S. Reparata*, surmounted by a deserted church, is especially beautiful by evening-light.

The road then leads to *Algajola*, a deserted old town on the coast, with marble quarries in the vicinity. During the Genoese period it was fortified and formed the central point of the fertile district of *Balagna*. The loftily situated village of *Lumio*, farther on, with its orange-plantations and hedges of cactus, commands a beautiful view of the valley and the town of **Calvi** (43 M. from S. Fiorenzo), an important and fortified place during the Genoese period, noted for its faithful adherence to the Republic, and in 1794 bravely defended against the English by the French commandant Casabianca. The natives of the place maintain that Columbus

was born here and that the name still exists. Traces of the English bombardment are still distinguishable. The principal church contains the tombs of the Baglioni family, who bore the surname Libertà, from having distinguished themselves in the 15th and 16th cent. The environs of Calvi are marshy. Charming view of the bay, with the promontory of *Rivellata*, and of the rocky mountains of *Calenzana*, to the E. of the town.

A diligence runs from *Calvi*, traversing the beautiful and fruitful valley of the *Balagna* (where the powerful Malaspina family dwelt for centuries), enclosed by lofty mountains, to *Noveglia*, the last village, then through narrow rocky ravines to *Ponte alla Leccia* in the valley of the Golo, where the high road from Bastia to Ajaccio is reached.

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